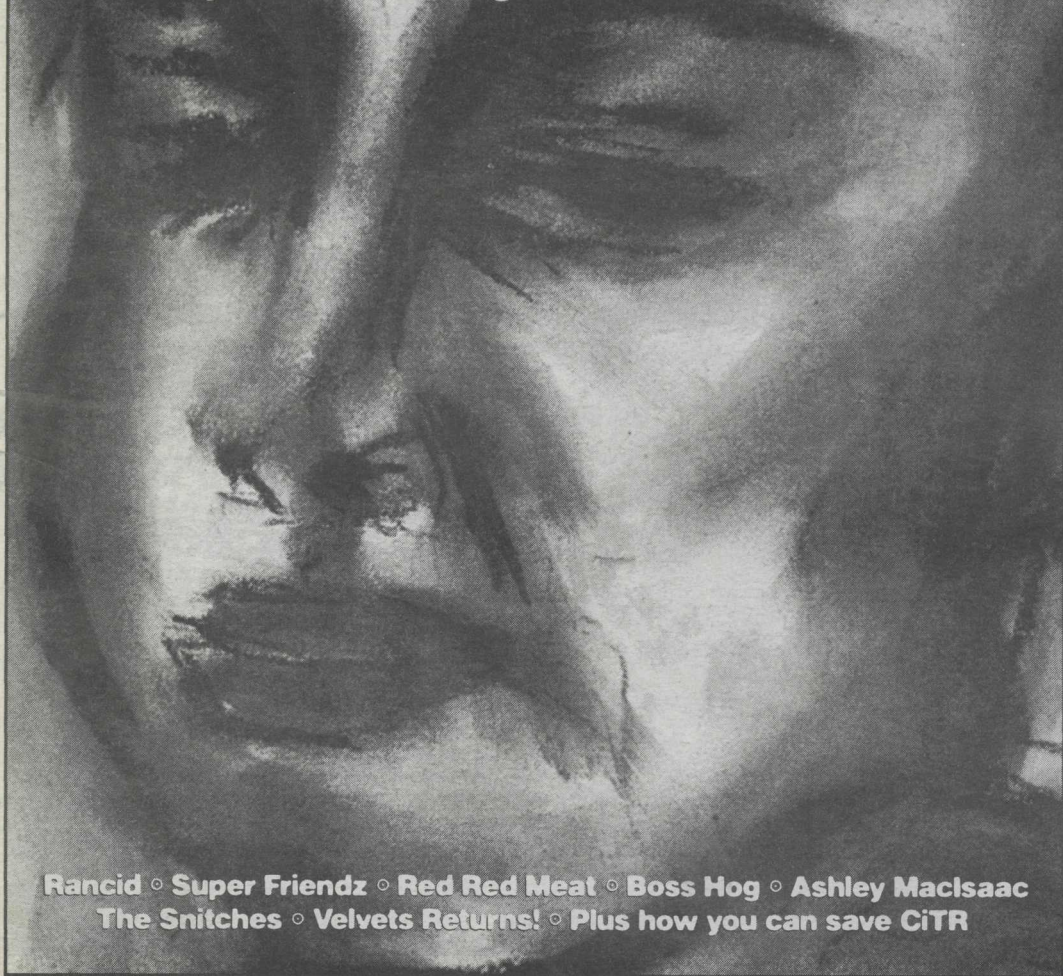


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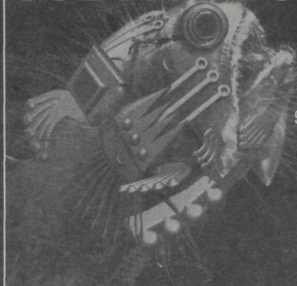
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MERLIN'S ARCADE IS COMING



Dis-cover

"I should be laughing, I should be laughing..."

This month's gloomy cover by Allester MacKinnon of Montreal.

Dis-contents

JUST SAY YES	6
RED RED MEAT	10
THE SNITCHES	10
BOSS HOG	11
ASHLEY MACISAAC	12
SUPER FRIENDZ	13
NARDWUAR VS. LARS OF RANCID	14
vancouver special	5
dear .00385%	7
between the lines	8
interview hell	9
7'	18
shindig	19
real live action	21
under review	22
velvets christian comics	23
on the dial	25
datebook	26

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DEADLINES: Copy deadline for the February issue is January 10th. Ad space is available until January 12th and can be booked by calling Kevin at (604) 822-3017 ext. 3. Our rates are available upon request. DISORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

From UBC to Langley and Squemish to Bellingham, CTR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CTR DJ line at 822-2487, our office at 822-3017 ext. 0, or our news and sports lines at 822-3017 ext. 2. Fax us at 822-9365, e-mail us at CTR@UNIX.UBC.CA, visit our web site at <http://www.ams.ubc.ca/ctr> or just pick up a goddamn pen and write #233-6138 SUB Blvd., Vancouver, B.C. CANADA V6T 1Z1.

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101.9 FM

SHINDIG

Thanks to everyone for
another great Shindig!
Special thanks to all
participating bands, volunteers,
sponsors, the Starfish Room,
and the regular patrons and staff
of the Railway Club.

The winners for Shindig 1995 are:
1st: The Readymade
2nd: 1000 Stamps
3rd: Pipedream

in spite of
millennium
waltz darling
small town rhinos
the knuckin' dog
pound
sugarcandy mountain
1000 stamps
south of now
bona-fly
timber
thread
in spite
polar bear
veronica
johnny
millennium
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mossy ledge
the readymade
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gleam
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small town rhinos
technicians of the sacred
juniper daily
knuckin' dog
the

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CITR WEEK JAN 15-19

events in SUB concourse
Tues-Thurs 12:30pm



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Visit the SUB concourse 10am-4pm
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us in room 233, or reach us by phone
at 822-3017, fax at 822-9364, or
email at citr@unixg.ubc.ca

VOTE YES FOR CITR JAN 15-19

(see page 6)

vancouver special

BY BRIAN MACKEY & DALE ARNOLD

LOCAL DIRT

As this is the season of giving, it's been great to see two successful benefits happen in Vancouver this month. Two all ages shows at the St. James Community Square, one for Women's Shelters and Rape Relief and the other for Women Against Violence Against Women, raised a combined total of \$15,500 for those causes. Another benefit is set to happen on January 19th at the New York Theatre, with the bands **Daytona**, **ten days late**, **the SWEATERS**, **the Cowards**, **Preston**, and **Bogue** playing for the Environmental Youth Alliance.

Congratulations go out to this year's Shindig winners **The Readymade**, as well as the other finalists **1000 Stamps** and **Pipe dream**, and all of the other bands who entered CTR's battle of the bands this year. You now have eight months to get your tapes/vinyl/CDs in to CTR to enter Shindig '96.

NeoBeat performer **Ralph** has a busy January scheduled, with several live performances and a release of a new Ralph CDEP called *Olympia '66*, a tribute to '60s UK beat music and '50s poetry, recorded last year at the Gastown Music Hall. As well, he'll be on a compilation of spoken word featuring Henry Rollins, Lydia Lunch, Richard Hell and many others.

It was supposed to be the farewell show for Japan's Teenegenero on December 8 at the Hungry Eye, but it turned out to be the final performance of Vancouver's **Burn** as well, as they broke up that night. Apparently, their lack of success outside of Spain (where a huge following was developed through tours and record releases there) was a factor.

More Mint nuptials: **Lisa Marr**, former *Discorder* editor and current singer-bassist of **cub**, has recently married Ronnie Barnett of Los Angeles' **Muffs**. Perhaps not coincidentally, **cub** will be breaking from their touring hiatus to join the **Muffs** for a New Year's Eve performance at Maxwell's in Hoboken, New Jersey.

Network Records have signed Vancouver's **Another White Male**. No word on a new album release though.

Vancouver's (and Canada's?) loudest band, **Facepuller**, will now have their new CD distributed in the United States and Europe through the legendary Alternative Tentacles label out of San Francisco. It will be made available as both CD and full length vinyl, but to obtain the vinyl in Canada, you'll need to buy it as an import.

That's all the dirt I could dig up for this month. See You :)

DEMO REVIEWS

1995 has been a strangely quiet year for Christmas demos. Normally, I receive a small handful of Christmas cassettes which range from the pathetically banal to the refreshingly weird, with a few in between that just plain rock out. Past faves include, but are definitely not limited to, the **Sister Lovers**, **Speedbunny**, **1000 Stamps** and **Thurston**, **Aging Youth Gang**, **the Squirrels**, and **Shadowy Men from a Shadowy Planet**. But what happened this year? So far, as I write this piece, I've received naught. Nada. Rien. Nothing, you hear me? What are we, dropped live?

Thankfully, I've been able to squeeze a few carols from otherwise non-holiday-orientated tapes from the **Unhappies**, **Cool Hand Luke**, and **True Love Forever**. Take those names down, Santa. Extra cool all around.

Some of the finest pop-rock you'll ever hear is being currently generated by a new bunch called the **Emphys**. They're *Emphy* because they take all they have and fill you up with urgent melodies, clever lyrics, and assertive hooks. Not to mention nimble drumming from a fellow who's asked me not to use his real name (no wonder he always wears a mask on stage). It was a treat to receive their debut cassette, which showcases the strong tunes from their live set. "Never Been There" and "Opportunist's Holiday" are the more upbeat of the bunch, while "Sister Song" and "Last Train Leaving" revel in their intensity and sinistral blasts of dissonance. And "Disparate Times" slides off the speakers with a smooth feel not attempted since **Seals & Crofts** blew everyone's minds a few years back.

Regrettably, the **Emphys**' "secret weapon", trotted out at a couple of recent Treehouse gigs and operated with admirable prowess by Manifold's Daniel Jones, is not

to be heard on this tape. But if you seek inspired song writing and decent playing, check out the **Emphys**.

Challenging the **Emphys** for the pop-rock cassette crown is **308**, who greased the alley with a wry inclusion of an expired in-store coupon for 20% off Leibniz German biscuits. This trio, featuring Jarek on drums and two guys name Jeff on stringed power tools, has a gift for writing memorable songs, and the rough basement recording contributes some punk rock cred to the whole show. The ten cuts on *Abducted by Aliens* are fun and hummable and, as most evident in "My Life" (where the only lyrics are "My life is going nowhere"), spunkily simple. Fears that the **Police** had finished it for power-pop hits are allayed by such grass-roots audio cove paintings as this.

Wiggler is an interesting solo lo-fi recording project that should appeal to 4-track minds everywhere. The 17 songs on *No the Yeah* are an onslaught of indie-rock in-jokes and post-modern parody. There are voice-manipulated generation-benders ("Adult", "We Love You, Junior"), hero-worship satire ("Mulligan [Hooley for...]", and air-punching space-metal (the instrumental "Purified"). A version of **cub**'s "Go Fish" dogs along like a mix of industrial-strength molasses and tar-flavoured Cheez Whiz, and it is so unrecognizable that I'm left wondering if **Wiggler** actually had the local classic in mind when initially recording this "cover". The principal reference I should make here is early **Ween**, especially when the Scotland-powered bong was being used as God intended. "No the Yeah" is **Wiggler**'s first release, and while it is the type I'm chiefly familiar with, it should be noted that he's since put out another one that is even more ambitious in its utilisation of bedroom recording technology.

There you go - a brief and bouncy Vancouver Special. I'm told that **DISCORDER** is on a squeeze for space this month, so I've been asked to keep it brief. Well, too bad if only comes once a year, because, even though there's prillions (well, at least a couple) of fine cassettes that deserve mention in this praise-theory and sloshy column, I need all the brakes I can get. That's not a gift hint, just poor spelling. Talk to ya next month.

ALL-AGES SHOW!

Friday, January 19: Environmental Youth Alliance Benefit w/ Daytona, ten days late, the SWEATERS, the Cowards, Preston, and Bogue at the New York Theatre (7:00).



I'm sorry!!

I don't know what it is about photo credits, but it seems that almost every month I either credit the wrong photographer or forget to credit anyone at all. The latter was the case back in November when I neglected to thank CLANCY DENNEHY for the super deluxe photo of Download's Mark Spybey he supplied for our cover. Sorry, sorry. Now please stop being so mean to the Marks.



cowshead chronicles

"don't tell me which way i outta run.
what good i could do anyone.
cause my heart. it was a gun.
but it's unloaded now."
'gun' uncle tupelo

have in past tense, directly or otherwise about heart break and all that comes with it. I have decided that I will no longer write about love and sex and broken hearts. It's a tough act to follow sometimes, and following yourself, not that the subject was always me, as it wasn't - I swear man - wasn't a pretty sight. I made a guy in a band cry once. my phone used to ring off of the hook with complaints and the voices bantered behind my back. Christ, my ears were so damn hot most of the time I thought I might pass out. Love, I'll admit it here and now, makes me weak at the knees. hell, for all intents and purposes it just makes me weak. I'm trying to remedy this though, and while I've often been accused of being too honest or hopelessly romantic or a pathetic love struck fool at least I'm not afraid to bear my soul and say 'I love you'. and god damn it strike me down now if I've ever uttered an untrue word about love to a woman in my life. many a sorry bastard has made me sick with his pathetic moaning about not being able to tell his mate he loves her. shit man, you're sleeping with her the least you can do is tell her you like her. but I digress. my decision to abandon all talk of love etc. is one of great pain to me. too many people were seeing themselves in the stories, which sometimes was true others not, and I don't need that weight. I was being accused of all sorts of shit. dragging "our" personal life through the dirt, why does anyone need to know that?...whatever. my last girlfriend, god bless her, seemed to get it. my exercises of written exorcism. my love related through cars and guys with guns. my thoughts of bullets ripping through flesh and bone. signs on bottles on fences and cars heading back home because of brake failure. men sitting out on decks after shooting their toes off with a twelve gauge. it all made sense to me and to some others as well. but the heart is often a dark place, as mine is now, and the light shouldn't be cast on it unless it's an emergency. for this reason and many others I am going to set back and write about the everyday stuff. the stuff that made denny boyd famous. love? I love my mom. man. gth...

Just say Yes!]

CITR 101.9FM licensed as a campus/community radio station, and for the last fourteen years it has grown to be one of the most respected in the country. Indeed, we modestly assert that it is one of the finest radio stations in Canada (and, apparently, in the world). It is a station that has been described as "one of the coolest radio stations in these United States" by *Details* magazine. CITR provides not just "college rock," but jazz, techno, lounge, ambient, hip-hop, Newdward, Indian music, African music, women's programmes, spoken word, queer-friendly programmes, poetry, news, sports... Basically, CITR is a station that has been described as "the best of all" at some stage in its programming week - just take a peak at "On the Dial" in this issue of DISORDER (which is, by the way, the programme guide for the station, amongst other things). CITR is a vital, energetic part of the UBC campus, and it is a station that should not be hardpressed to imagine CITR not existing, but if it is possible.

In order to run a radio station like CTR, and to publish magazines like *DISCORD* and *Elements* (CTR's relatively new hip-hop magazine), we need two things. First and foremost, we need volunteers, whose desire to be involved is not directed by financial incentives. Almost as important, we need money to maintain our infrastructure, which includes all the equipment we need to work with and a scant one and a half paid staff members. Unfortunately for all of us, both of these elements are at risk.

The bulk of the volunteers who run CITR are UBC students who spend time between classes in the radio station. With a pressing need for high grade point averages at UBC, and students who have completed a secondary school system which prioritizes academic achievement, those who wind up at UBC are increasingly more likely to spend their time in class, or studying, than to spend time volunteering. Further, with many faculties aiming for full cost-recovery over the next decade, students who would not have needed to work during school-terms in the past may need to now. What this means is that there will likely get fewer volunteers in the future, and that those students who do volunteer will be more likely to be late to the station. Consequently, it will be more important than ever that CITR's resources be dedicated to getting the most out of our volunteers.

CITR requires over \$100,000 to operate each year. To receive this money, we must make a request to the AMS (the Alma Mater Society, UBC's student government) Budget Committee. They will consider our request, and then they will tell us how much money we can spend. For the 1995-96 year, CITR requested \$85,000, a modest increase over our 1994-95 expenditures. We were given \$75,000. Clearly, our financial position is a tenuous one, and our future may be in peril.

While it may be a bit premature to herald the demise of CTR, these financial uncertainties do put the station in a position of vulnerability from which it will be difficult for us to adapt to some of the dramatic changes presently occurring in the media-landscape. For example, the CRTC (Canadian Radio-Television and Telecommunications Commission - radio's licensing agency) has announced that it will require all commercial radio by the year 2017 in favour of digital radio (a CD-quality format using technology similar to that found in cellular phones). When this happens, your AM and FM radios will not work; nor will our broadcasting equipment. The cost of 'going digital' will be tremendous, and at the present time CTR does not have the financial security to plan for the upgrades we will need. We are, however, looking at some long-term budgets, as each year we are subject to the same political process which puts us at the mercy of the AMS.

Our solution to this impending crisis is to take this matter to the students of UBC, the main beneficiaries of CITR's activities. Their student fees fund us, and we will ask them to give financial security in the upcoming AMS elections, held between January 15th and 19th. We are asking for student fees to be increased by \$5 to replace the AMS' Budget Committee as a source for our funding, guaranteeing CITR approximately \$125,000 per year in perpetuity. This will provide enough money to pay for cost-inflating increases, and for the equipment we need, and to ensure that CITR has what it needs to provide its listeners, and its readers (through *DISORDER* and *Elements*), with the best we can offer.

What we need from you is this: if you are a UBC student, there is nothing more important than bringing your library card and voting YES in January in polling stations throughout the UBC campus. Even if you're not a student, you can still tell people you know who are students to vote yes. This is so incredibly important because we must not only get a majority of students who vote to vote yes, but we must receive at least 3200 votes in favour of our question to achieve quorum. In the last 13 years, there has only been one successful referendum campaign at UBC: the rest have failed for lack of quorum.

Further, from January 2nd to January 19th, we need your help in the referendum campaign - poster the campus, phoning potential voters, promoting our cause, and speaking to students on campus, amongst other things. You can start by phoning us at 822-1242, e-mailing us at citr@unix.ubc.ca, or by coming up to CITR in room 233 of the Student Union Building at UBC and telling us that you want to help out.

You can find out what CTR is all about by tuning in to 101.9FM right now. Let's make sure that you can still do this years from now by winning this referendum.



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I was talking to a Vancouver writer the other evening. She was complaining, as writers are wont to do, about reviewers. "The problem with conventional book reviews," she said, "is that they only take half the equation into account. You guys only pick up writers."

I assured her that, personally, there's nothing I'd rather do less than a column talking about writers. Books are easier. But then, after a few more drinks, I ended up agreeing with her. It does seem a little unfair. I mean, writers and readers come out of the same stock, and the readership must have some influence on what's being written. Why not review the readers for a change?

This is difficult to do, to be sure. Unlike writers, readers don't leave traces around to review, except for that dog-eared Stephen King beside the loo, or the odd Danielle Steel on the back bench of the Hostings bar. The other problem is that, ideally, there are a lot more readers than writers, even though only a tiny fraction of the population reads voluntarily. Readers are basically factory products - units of basic literacy cranked out of educational institutions like paperback novels - so you can write about them, but in doing so you risk being dutifully statistical, not to mention condescending. But, though it's difficult to review readers in any meaningful way, you can go where they crank out the readers, and interrogate some of the people responsible for quality control. I undertook this project for the writers out there what I mean, even if you've never been forced to go to college. Most everyone has, at least once in their life, had one of those deranged high school teachers who, believing fervently in 'youthful curiosity', has tried to convince you that your shiny paperback edition of *Never Cry Wolf* was "like a Christmas present waiting to be opened". Personally, I blame these teachers for my natural disinclination for reading. To this day, if I force myself to remain immobile for the extended periods needed to slog through a 400 page novel, my body starts to feel like it's coming down with the flu.

When I arrive at the university, the English Department is abandoned, no doubt because exams are on. I can't find any tenured professors (who are sort of like members of the academic board of directors) to talk to, and sessionals (the plant managers) are impossible to find, so I have to settle for a teaching assistant, the minimum wage migrant labourer of the teaching community. Intuitively, I go to the student pub to hunt down one of these creatures. Sure enough, I find one hunched over a tell-tale pile of exam booklets, enshrouded by a cloud of cigarette smoke. He's long-haired and unshaven, and the nervous action of thumb and forefinger have denuded his left eyebrow of its hairs. When I ask him if I can buy him a beer in exchange for a few questions, he regards me with the sort of suspicious glower you see in feral children. Finally, though, unable to resist the temptation of free libations, he consents to my request.

"What do you teach up here?"
"First-year fiction and first-year essay. One in the classroom, the other by distance."
"What do you mean, 'by distance'?"
"Distance Education. Students pay a little extra money for the privilege of not attending lectures and only having to talk to me over the phone."
"So which one makes better readers?"
"Well, the Distance people have to read a study guide, so I guess they do more reading."
"No, no. Not more reading. Better readers."
"Beg your pardon?"
"Which course is more likely to make the student want to read more books once they've taken it?"
He squints at me suspiciously for a few seconds. "What kind of question is that?"
"I'm just wondering about people's reading habits. I write this column for *Discorder*."

"You're obviously not in university yourself."
I shake my head. He crushes his cigarette end against the inside of a coffee mug.
"Well, first of all, first-year English has nothing to do with encouraging students to read more books. At least the way it's taught around here."

"What does it have to do with, then?"

He smiles at me like someone who's just figured out the rules of gin rummy after a couple of awkward hands. "Okay, it's like this. Students come up here in their first year, right? Don't have a clue what they want to do. All they know is that Pop's payin' for it, or student loans're payin' for it, so they better do something that lands them a job."

I nod. He lights another smoke.
"So right away you know most of the people here are just fulfilling the breadth requirements for their science degree, or some professional school or other. Around here that means Business Administration, but there are others. People who start out in the arts generally go into the Education department."

I've been expecting this type of response. "Yeah, so those students are forced to read, but they're still reading, right? They still develop some sort of relationship with literature."

My statement catches him in mid-swallow, and the ensuing convulsion of laughter sends a spray of foam over his exam booklets. He wipes his mouth in his shirt sleeve. "Relationship with literature. That's a good one. You're assuming that these students are here to learn. To think. For most of my students, taking university courses is capital accumulation."

"You sound like you've landed a real batch of winners this term."

"No, they're bright enough. They just haven't been taught how to think. All they get taught in high school is to shut up and not to ask any questions the teacher can't answer. Then when they get up here there's all this pressure to do well. You know, so they can get one of the two or three jobs that aren't at fucking Starbucks."

"So what's wrong with expecting a job when you graduate from university?"

"Nothing. It just doesn't give you time to fuck up. Fucking up is how you learn, right? When's the last time you mastered something the first time you tried it? But up here learning is investment, and fucking up means watching your stock portfolio drop in value. How can you learn anything if you're scared shitless that you're gonna fuck up your grade point average?"

"That's a tad cynical, don't you think?"
"Of course it's cynical. But that thing you said just now, about developing a relationship with literature? That's just fucking naive, my friend. Most of my students want the best grades pos-

sible, by whatever means necessary. And for some of them, there's no way a little thing like reading a book's gonna get in the way of that."

"I don't follow."

"Most of my students this semester? I haven't met them. That's 'cause they're fulfilling their breadth requirement by doing English by Distance. They fax me their papers. I mail 'em back with a grade and some comments. There's no final exam, so I'll never even talk to 90% of 'em."

"So?"

"So either this is the most brilliant batch of first-year students ever, or most of 'em aren't doing their own work. I never meet 'em, so I've got no way of knowing if they're doing their own work or not. Ran into a guy I know the other day who told me that his roommate is writing English papers for first-year students for 30 bucks a page and up, depending on how high a grade you want."

"Sounds pretty enterprising to me."

"Yeah, well, I figure most of 'em are Business students. Putting their learning to good use."

"So you're not saying your students are dumb, just lazy?"

"No, man. It's not the students. The system is designed for abuse and they're taking advantage of it. It's the university that's fucked. The bastards who run this place hate learning. All it's good for is distracting radicals. Domesticates 'em so they don't go stirring up shit on the street. But they love shit like Distance Ed 'cause it's cost effective. It's a helluva lot cheaper for them to pay piecework wages to schmucks like me than to pay some Prof to lecture in the classroom. That means soon it'll be the only way to go to university. Virtual learning, man."

It takes me a few minutes to recover from my informant's apocalyptic rant. But eventually I shake myself out of it. "Look, I appreciate the lovely picture you're painting for me. But I came up here to talk to someone about readers, not the shitty state of universities. You teach English, right? So tell me something about university readers."

He blows smoke over the cigarette between his knuckles and the flunker gives a bright red in the gloom. He finishes the dregs of his beer.

"You got any more money?"

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sible, by whatever means necessary. And for some of them, there's no way a little thing like reading a book's gonna get in the way of that."

"I don't follow."

"Most of my students this semester? I haven't met them. That's 'cause they're fulfilling their breadth requirement by doing English by Distance. They fax me their papers. I mail 'em back with a grade and some comments. There's no final exam, so I'll never even talk to 90% of 'em."

"So?"

"So either this is the most brilliant batch of first-year students ever, or most of 'em aren't doing their own work. I never meet 'em, so I've got no way of knowing if they're doing their own work or not. Ran into a guy I know the other day who told me that his roommate is writing English papers for first-year students for 30 bucks a page and up, depending on how high a grade you want."

"Sounds pretty enterprising to me."

"Yeah, well, I figure most of 'em are Business students. Putting their learning to good use."

"So you're not saying your students are dumb, just lazy?"

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between the lines

by andrea & andrea down

I look forward to the coming of each New Year for the opportunity it affords me to try to resolve what's been troubling me during the preceding months, and to make an effort to better myself. This New Year, as always, I will make many resolutions to lead a healthier, happier, and more productive life. For anyone else trying to stay true to those New Year's resolutions, Andrea and I have chosen zines that inspired us to work on improving ourselves. We hope they do the same for you.

riot grrrl press catalogue

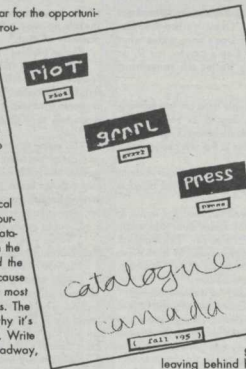
riot grrrl press is a distribution service for political and personal zines done by women, its main purpose being to promote dialogue. rgp's 1995 catalogue features both recent and older zines from the Vancouver area, other parts of Canada, and the US. Ordering through riot grrrl press is wise because their information is very up-to-date, with the most recent addresses and zine and postage prices. The catalogue also explains what riot grrrl is, why it's important, and how to become more involved. Write riot grrrl press @ PO Box 33, 345 East Broadway, Vancouver, BC, V5T 1W5.

Sandbox #10

(8.5 X 5.5; 18 pgs)

"I just want to be pure. I want to get rid of all the hangups due to past traumatic experiences, tradition, fear, or unwillingness to boldly put forth true feelings."

In *Sandbox #10*, Elisa Rose has done just that. This zine was written after its author returned from a cross-Canada road trip, and I could detect that feeling of self-awareness that comes with traveling. The topics she's written about are more personal than those in



her previous zines, focusing primarily on relationships. But I particularly enjoyed her response to the "crazy man on the street late at night", which is about avoiding a victim mentality in response to encountering intimidating strangers at night.

Elisa Rose's writing style is very poetic and, as with her other zines, very unimposing, allowing for personal interpretations to be made. Gotta dollar? Send it to *Sandbox* @ Box 42, 199 West Hastings, Vancouver, BC, V6B 1H4.

Photobooth Toolbox

(5.5 X 8.5; 18 pgs)

It's so uplifting to read about someone falling in love with herself, especially when she's been conditioned to dislike who she is. *Photobooth Toolbox* tells the story of a

girl who left South America at age seven, leaving behind her mother culture, language, and traditions, to eventually relocate to North Vancouver. Its author reveals some hard truths about growing up as an immigrant in a mostly white community. She also discusses her struggle to come to terms with her family's transition from working to middle class, the oppression she has experienced as a result of being overweight, and the negative body image such oppression has engendered. Although I am not personally affected by these issues, I reconsidered my attitude towards them after reading this zine. Obviously, the author has overcome a lot of bullshit negativity. *Photobooth Toolbox* is an overwhelming and awe-inspiring story with an endearing, yet powerful, ending. Write *Photobooth Toolbox* @ PO Box 249, 1027 Davie St, Vancouver, BC, V6E 4L2.

Sometimes I'm a Pretty Girl #4

(32 pgs)

This zine discusses the steps its writer went through after her mother committed suicide. As such, it is a powerful documentation of the healing process and the author's feelings about her mother's death. What impresses me most about *SlapG* is that the author realizes the importance of telling her story and reaching out to people who have had similar experiences in order to begin an immediate recovery. Send a dollar to Zanna @ PO Box 33, 345 East Broadway, Vancouver, BC, V5T 1W5.

Hands Off

(5.5 X 8.5; 16 pgs)

Sometimes a zine is born in a few days as a release of what has been building up inside of you for a long time. In this way, zines can be a therapeutic means of analysing yourself and your life.

Hands Off is a perfect example of what can be achieved once this process starts. In it, the author writes about her borderline rape, the everyday sexual harassment she experiences, and the very sexism and abuse in daily life can build up and make it difficult to break the cycle of silence. After reading this zine I realised the

importance of speaking up against often ignored sexist attitudes. Send a \$1 US to Heather Lynn @ PO Box 724, Lake Zurich, IL, 60047-0724, USA.

The Stuff Dreams Are Made Of

(8.5 X 5.5; 10 pgs)

Billed as "A zine about victimization, a zine about healing", *The Stuff Dreams Are Made Of* pieces together the author's history of molestation and rape, dealing with both emotional issues (such as feeling that you must have been a bad person who deserved to be molested) and

physical effects (sterility and internal scarring). The author's stories eventually lead up to her recent problems with her first girlfriend, and her realization that girl love isn't necessarily safe from abuse. She also realizes that her past abuse makes her more prone to becoming an abuser herself.

It seems to me that

The Stuff Dreams Are Made Of is the author's search for other women who have had similar experiences with abuse. Often victims of child abuse and molestation feel like they are alone and that what has happened to them occurred because they deserved it. Finding other victims often helps to facilitate the healing process. I found myself questioning my past after reading this zine; I also found myself admiring its author for having the courage to tell her story in a format that is so easily judged and open to ridicule. Send a \$1 to See the World, Chicken @ #406-1701 Powell St, Vancouver, BC, V5L 1H6.

Shatter

(5.5 X 4; 22 pgs)

Usually when I tell people I'm an only child their first response is "of course you are". Am I that transparent? If so, what is it exactly that gives me away?

Reading *Shatter* was an insightful look in the mirror for me. Christina, an only child of a two parent family, discusses the discomfort of knowing her miserable parents only stay together for her benefit, her uneasiness about being alone, and her repressed anger. This zine examines anger a lot, which I feel is admirable since anger is such a difficult emotion to come to terms with.

Something else I admire about this zine is Christina's attitude towards writing it. She sees writing as a process of growth and change, and it is apparent that *Shatter* is the beginning of her own process of self-discovery. She's written for herself, but nevertheless felt that her zine is very giving. Write Christina @ 249-1027 Davie St, Vancouver, BC, V5E 4L2.

Make Out Club #5

(8.5 X 5.5; 30 pgs)

Those of you who are familiar with Trish Kelly's zines don't need to be told she is full of surprises; I have come to expect to be astonished by this girl, who is in a continuous state of introspection and evolution.

A while back Trish and I were having a discussion about overcoming girl competition and she noted that it's a lot harder to practice when it's "more than a slogan". In *MOC #5* Trish distances herself from slogans and generalizations to explore issues from a more complex, internal perspective. Instead of expressing opinions about girl competition, the punk rock scene, sexism, and her dysfunctional family, she describes her own role in relation to these subjects. She also analyzes her sexual identity, comparing her actual feelings to those she has been taught to have. Write to Trish @ Box 33-345 East Broadway, Vancouver, BC, V5T 1W5.



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the forgotten

Who are you, how old are you, and what do you play?

Jack Duckworth, 17 winters old, guitar and lead vocals.

Glen Polson, 16 winters old, lead drums and vocals.

Spencer Kennedy, 17 winters, bass and vocals.

Chris Booth, 16 winters, the other guitar and vocals.

Describe your sound in 25 words or less.

Jack: Duh...it's like Fugazi/D.C. hardcore meets Epitaph.

Chris: What he said.

Spence: When we started it was hard to come by mainstream tapes in the valley, so we made our own fast and heavy music, which I guess turned out to be sort of original. We make up all our own stuff, and Jack uses really weird chords which keeps it a little original.

What's it like playing in Courtney, which some have referred to as a sick town?

Jack: It's like playing a war/riot. Damage is inevitable.

Chris: Our problems aren't so much hicks as much as idiots showing up to gigs looking for a place to drink and fight.

Spence: They start out good until the last two bands when the wannabe rednecks charge the door and mess things up.

Does anyone in Courtney remember Keith Parry (of Superconductor/Scratch Records), who grew up there? Is he a local hero?

Jack: I had to do a story about this guy for my school's newspaper, *The Breezeaway*, and I couldn't really get a hold of him. Anyway, they're like fuckin' posters and statues of this guy all over Courtney. I even heard there's a cult.

Spence: I heard that when he went to Vanier High he used to get death threats for totally shutting down Michael Jackson in his school newspaper music reviews.

Has Jason Flower of Victoria's Mexican Power Authority helped you out?

Jack: Oh yes. This guy is awesome. He recorded our first record even when we were on a small budget. He's done so much for us. I haven't seen him in a while, though - he's been hitchhiking to Montreal. **Spence:** Seeing as he did a free recording for us, I'd say that has totally helped us out financially. Plus he has introduced us to many bigger-than-us bands.

Is it hard to organize an all-ages show on the Island? What problems have you encountered and what advice would you give to potential gig organizers?

Jack: Not so much in cities - Nanaimo and south of that - but up north you have to get much security or kiss goodbye to your damage deposit. We've organized shows with bands like d.b.s., Pipebomb, Floathack and shit and some bands don't even play 'cause the show got kicked.

Spence: Sometimes it may be more worth hiring someone to clean all of the empires and broken glass because we always have to do

it. But mostly it's only Courtney gigs that get wrecked anyway.

How did you meet Tetley and Discharge of Jerk zine?

Jack: Alrighty then... We were playing a hometown show with Gab, Breach, and Chronic Inbreeding and this unknown girl bought a tape after our set and gave us her \$ and shit. I gave her a call later and BANG! we're on CIR radio.

Spence: They somehow got to know Jack and next thing you know I was staying in their house.

Please comment on your gig experiences in these places:

Duncan - Spence: My favourite place to play by far is Duncan. From playing there I have also met some totally cool people. The hall barely gets any damage to it, which is a rare sight in Courtney.

Port Alberni - Jack: There's a dedication to the scene but too many assholes kick it up. It's kinda dead actually.

Spence: It seems as though they don't have many gigs there.

Victoria - Jack: Really 'cliquey'. People tend to make out-of-town bands feel homeless. We've played there a couple of times and it's weird.

Spence: We have played two shows there, but the people I think liked really slow and heavy music, and don't mosh, which we like.

Nanaimo - Jack: '80s punk rockers in your face! Mega cool people. We've played there lots and it's a rad scene.

Chris: Liked it.

Spence: Yeah, I like Nanaimo because people there go to shows to have a real time and they will accept any band.

If you had 200 Double Bubble comics, would you pick the beach ball or a frisbee?

Jack: Frisbee - you can eat out of it.

Chris: Frisbee lasts longer.

Spence: Frisbee, because the game Ultimate rips.

What do people on the Island think of the Vancouver scene?

Jack: I don't really know 'cause we haven't played here yet, but from what I've heard it's peachy keen. Oops, I answered the question wrong.

Spence: I think most think of the Vancouver scene only as sort of trendy Lallapalooza deal. Personally I don't really know what the scene is like. Soon though.

Why do so many bands on the Island break up?

Jack: Why can't we all just get along?

Spence: When the bands can't find a place to jam, they don't really know each other, have different expectations of each other or there is just the one jerk.

Does anyone care about NoMeansNo, Dayglos or Gus anymore? Who are your biggest 'local' influences?

Chris: I like NoMeansNo and Gus but there's only one original member left in the Dayglos so...



Spence: Personally I love the Dayglos and NoMeansNo. I've never heard Gus before [sory!] but Dayglos just have the funniest lyrics.

What's the most you've ever eaten in one sitting?

Chris: Two boxes of KD at age 12.

Jack: Nine bags of ketchup chips and chili, I felt I'd eaten the world! **Spence:** Bonanza ally-you-can eat salad bar, had way more food and dessert than salad. Boy did I get my 2 dollars' worth. Oooh, did I ever.

Who makes the rules?

Jack: Um...well, who really does make the rules? [Laura does]

Chris: Depends who you listen to.

Spence: My parents used to make the rules, but now I'm a teenager and know everything. I make the rules!

Are there many hippies in the Comox Valley?

Chris: Too fuckin' many, you don't even know.

Jack: Patchouli oil, anyone?

Spence: Hippie capital of B.C. [Hornby, Denman, Merville and the vegetarian Bar None cafe rakes in many].

Ultimate ambition?

Spence: To cure my bad luck.

Chris: To get jerked off by the First Lady of the White House.

Discography:

Forgotten demo tape [Break Even Records]

ALF compilation [out soon]

A CD in the making soon on Schuff Records

Contact Forgotten c/o Glen Polson, 663 Salish Ave., Comox, BC,

V9M 3K8, KANATA [Glen: 339-3197, Jack: 338-3302].

interview hell

wiggler

Who are you?

Hello TV land, I am Mr Erik. I play the instruments and run the sequence.

Where were you born?

I was born in St. Joseph's Hospital in Hamilton, Ontario. My mom was there for moral support. I grew up in Burlington, Ontario.

Before you moved to Vancouver, what five images did the city conjure up?

My friend, Mike Brown, was from Vancouver. He stuck his finger in G.G. Allin's ass. He showed me his Prince Albert on Bloor St. in Toronto. He's but one man, but he's five images.

Now that you've lived in the city for a while, what five images stick in your head?

Clean-looking kids in NOFX sweatshirts, barrette fanzines, good pot, chin patch goates, no Taco Bell.

What's with the guitar/drums machine set-up? Were you inspired by Wandering Lucy?

I don't have to worry about schedule conflicts when arranging practices. As to the Wandering Lucy influence, if you can tell me who that is, I'll tell you about it.

Would you ever consider adding any more members to Wiggler or are you just totally disillusioned by the whole band thing?

Originally Wiggler was going to be a full band, but I never got around to corraling any other band members, so I just recorded all the parts myself. Bands are cool and all, but you run into problems when everyone wants to sing and stand up at the front. I can do anything I want to and not have to justify it to anyone. It helps to keep a sense of continuity to the songs.

By the way, what is your past band experience, Mr. Wiggler?

It's Mr Erik to you, man. I've played guitars, bass and drums in various punk rock bands over the last 8 years. Of the eight or so bands, the best three were fourstaysforehead, Rah Eat Children and the original Moist. We were around before the other weirdos.

Have you left the punk scene?

I haven't really left the scene so much as grown from it. This guy Scott said to me that if you ever 'used to be a punk' you never really were one. Unfortunately, that's the only intelligent thing he ever said. I guess I'm just all barne-chorded out.

Can you name one good band that came out of the '80s?

Warlock Pinchers, Dead Kennedys, and Butthole Surfers. There's three.

Do you still contribute to EMIT fanzine?

Those of us who started EMIT decided to do it and after issue #4. The issues after issue 4 were done by Nik Combie alone, and under protest from the rest of the crew. I guess he just gets lonely in his parents' house and needs the safety of someone else's flag to speak his mind. It's a shame, 'cause I used to really like him.

Didn't the EMIT crew and the Dunderheads once make a surprise appearance on KUDS TV's To Serve and Protect? Please explain the story.

H.P. Hoverscraft from EMIT used to be in the Dunderheads. They had a party busted up by 'To Swerve and Neglect', but pissed-up punks having fun doesn't make for controversial ratings here, so it's on the floor of an editing room somewhere.

Why hasn't Wiggler played many gigs in Vancouver?

Before now, I didn't have the gear to play the backup parts live. Now, it's just a matter of time before I get more gigs. I've entered Shindig two years in a row, though, so your guess is as good as mine.

How do you feel about genital body piercings?

I don't feel about them so much as feel around them. My best girl

Arlene from My Little Crimson [GIR's own sex show - alternate Saturdays from 10pm-1am] inspired me to get an ampallang. It'll be an engagement ring for the '90s, man.

What's The Ass Project?

I'm hoping to put out a 7" EP called The Ass Project. I go to recording studios, so I can use the studio there. I just have to appropriate the funds to press it.

What does your tattoo mean? If you got another tattoo, what would it be?

It says "Death to Music" in Japanese. I also want a Jolt Cola logo for my leg. Maybe a little Hervé Villechaise.

Why do you like Jolt Cola? How many cans do you drink a day?

I started drinking it for the caffeine buzz when I was 16 and in a hardcore band. Now that I'm 23, I drink it to stay awake after work. I drink about two of the 592ml bottles a day. You got a problem with that, tough guy?

Discography:

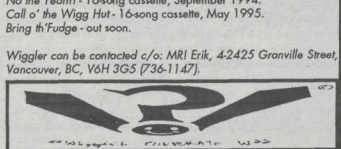
No the Yeah!! - 16-song cassette, September 1994.

Call o' the Wigg! - 16-song cassette, May 1995.

Bring th'Fudge - out soon.

Wiggler can be contacted c/o Mr Erik, 42425 Granville Street,

Vancouver, BC, V6H 3G5 [336-1147].



meat



RED RED MEAT

BUNNY GETS PAID CD

First there was *Friends of Betty*, a raucous combo charmingly described in a SubPop press release as "an unsightly and irksome boil on the ass of Chicago rock". With the departure of that band's drummer in 1990, remaining FoB members Tim Rutill and Glynis Johnson teamed up with guitarist Glenn Girard and drummer Ron Massarella to form *Red Red Meat*, purveyors of bluesy, emotional, pull-at-your-hearstrings music.

Since its inception, the band has undergone several line-up changes (the current roster consists of Rutill, Girard, drummer Brian Deck and bassist Tim Hurley) and has released three albums and a handful of seven inches. Their latest full-length is called *Bunny Gets Paid*, and it was in support of this record that the band made an appearance at the *Starfish Room* in late November. Grahame Guan was there, and he had the opportunity to pose the following questions to Tim Rutill.

DISORDER: Are any of you vegetarians?
Tim: I don't eat a lot of meat. I eat meat once in a while. (Tim Hurley) is a vegetarian. Is it true you went to film school?
Tim: I did, but I didn't graduate. I quit because I started touring with the band and I was having more fun doing that. But my day job is that I direct music videos, so I have been working in film.

What videos have you directed?
Tim: Veruca Salt, one for Mudhoney, I've done two for us now. I did one for a band called King Cobb Steele from Toronto, and I did one for Polara, a band from Minneapolis. I did about eight this year.

Do you like touring?
Tim: Yes, very much.

What's your favourite show that you've played?
Tim: There's a lot of favourite ones. There was one in Chicago where we sat on chairs and played quietly. It worked really well and we got to do a lot of covers and our friends played with us.

Recently the best one was in Memphis with the Grifters. I got to play my favourite Grifters song with them on-stage. It was amazing. What's the worst show?

Tim: We opened up for the Jayhawks at Northwestern University, north of Chicago. That was horrible, (the crowd) was a bunch of people who were like Hootie and the Blowfish fans. They were sitting on the floor starting at us. I could have made it a good show by saying what was on my mind: "Leave the fucking room. Stop looking at me and leave the room. We're gonna play to people who want to hear it." I should have done that. I thought of all these awesome insults the day after. I was like, "Why didn't I say that?" That was the worst one. I was wondering about your first album (*Red Red Meat*) that was on *Perishable*, was that label just for that particular album or is *Perishable* a label you run?

Tim: We released a single by another band before ours. We're going to keep doing stuff like that, when we have the inspiration, we'll put out a record.

I was wondering about the cover art for *Bunny Gets Paid* - what was the inspiration behind that?

Tim: It was a Hungarian sedative ad. A friend of mine lived in Budapest for a while and she had all these cool books from art shows. I was looking through the book and I saw that, (though) it wasn't that exact picture.

So it's a representation of it, and not the original?

Tim: We tried to use the original one but the label wouldn't let us because they thought we were going to get sued. I thought we should just find whoever did it and buy it from them or get permission to use it. I guess (SubPop) didn't have enough time to do it so they just had a photographer in Seattle re-create that poster for the cover.

I was wondering about the *Flank Seven Inch* cover. Was that deliberately meant to be controversial?

Tim: I thought that picture was really beautiful. The (photographer) took a picture of herself and she let us use it. It wasn't meant to be controversial, it was meant to be beautiful, and that's what I thought it was. Anybody who would take offense to something like that has a problem, I think.

There's a particular line in the song "Oxtail" that I wanted to ask you about the meaning of: "Sandpaper tongue like a brand new thing".

Tim: I think I was thinking about a little kitten. It seemed like a good bunch of words

to put together. I like the words in that song a lot. Words of music to me should be more like a smell, they should trigger things that way. Usually when a song is like "The Wreck of the Edmund Fitzgerald", it's like a narrative and it's linear and it's usually like a scratch and sniff - you're kind of told what to think. I like it when it's really open, it's a lot more fun.

What are some of your favourite bands?
Tim: Number One Cup, they're pretty cool. The Grifters are one of my favourite bands in the whole world. Rex is really excellent right now, they're from New York. It's Doug who was the drummer in Codeine and a couple of other guys and they're amazing. We're going to make a record together in January. We just got off a tour with the Grifters and Rex, in January, Rex are coming to Chicago to make a record so we're going to try to get their record done and then do something (collaboratively).

Do you get much fan mail?
Tim: We get letters once in a while. I haven't been really good about returning them, so anybody who has written to me, I'm sorry. On the record we've usually put "Send Polaroids or send sad teenage poetry", and we get that stuff and it's awesome to get. I really should write back. I've been saving people's addresses and letters. One of these days we're going to get to that.

Do you have any hobbies?
Tim: I do artwork at home. I paint and do collages.

Have you had any formal training?
Tim: No, not at all. (I use) anything that is around. Oils, acrylic, crayons - mostly a lot of cutting and pasting. I take a lot of pictures. I usually buy old frames and usually whatever I do starts with a frame. It's really fun to do.

What's the weirdest interview question that you've ever been asked?

Tim: We did a whole interview with someone with a magazine called *Cake* in Minneapolis and it was all about food. That was really weird and it was really fun. Is there any questions that no one has asked you that you'd like to be asked?

Tim: I always kind of wanted to do an interview with *Guitar Player* magazine and talk about guitar gear and stuff. That's never happened. -By Grahame Guan



meat

=====the snitches=====

The Snitches are coming! The Snitches are coming! If this makes you clutch your diary to your chest as you envision a hoard of gossipy twelve-year-olds descending on Vancouver, fear not. The Snitches are one of Montreal's most lively and eclectic acts, and they're making their way west this month, with their debut CD and a whole lotta hoopla in tow.

Six musicians comprise the Snitch collective. I recently spoke with guitarist/singer Mike Webber and violinist Joellen Housego, the absent Snitches being Isabelle Lussier on drums, Patrick Hamilton on guitar, Chris Hazou on bass and Scott Moodie on backup vocals and general mayhem.

Self-described as "polysexual, polylingual, polygendered, polyCanadian", the Snitches are a microcosm of Montreal. Their music is quirky and catchy, at times brooding with teen angst, but mostly ironic and "rebelliously optimistic". Appropriately, the crowd that turns out to a Snitches gig is just as hard to pigeon-hole: the band enjoys a strong following in the queer community as much as they attract the college scene.

The Snitches are a relatively recent phenomenon, but in a little over two years they have gigged and gigged their way from playing their own warehouse parties to being the toast of the town. Rather than being intimidated or downright frightened of the hell of getting a gig at a club as an unknown band, the Snitches fell gently into the Montreal music scene. The earliest Snitch gigs were in the dance community playing cabarets and fundraising parties. And then there were those infamous warehouse parties that thrived upon recent police crackdowns (thirty cops showing up to issue a teeny little \$10,000 fine...) pulled that scene into remission. Mike remembers those days fondly: no cover, cheap beer, and the line between stage and audience becoming a slippery blur. Snitch-schickadee Scott Moodie: given to feather boas, sudden nudity and rickety gravel-embedded knees for the sake of art - was in his glory here.

These days, the Snitches have moved from playing in backlots to playing on stage as a tight, focused unit. Even Scott has changed tactics and has taken more to stage diving and wallowing in the touch of the audience, "bridging the gap between stage and spectator" as Mike says. The strength of the Snitcher live show is their unpredictability and their infectious energy. Despite the darkness of some of the songs, the mood is never nihilistic or apathetic. Joellen calls it "celebratory bile-letting".

Though the Snitches have forged their own musical category, they are often saddled with being called "the next Mc, Mom and Morgentaler", if only because their debut CD *A Day At The A* is released by the same Chooch Records as MMM. The Snitches had plans to produce an independent release, but chose to go with the experience of promoter Duncan MacTavish and the benefit of Cargo Records distribution. The album has a tight eclectic sound that stands out from other indie pop-rock releases, with Joellen's violin and guest musician Maryse Poulin on accordion and saxophone adding extra zest.

A Snitch claim to fame is almost opening for Carol Pope, and Mike once thought he heard a riff from their "Head In Hands" in the muzak at a Pharmax in Montreal. But they really hit the big time when they were the opening band for the opening band for Moist in Montreal. For the Snitches, this offered a chance to play for an all-ages, sell-out crowd, but they also got a glimpse of the ickiness of the music industry - the intense industry pecking order that surrounded Moist in an airtight bubble, and the excessive organization of time and space, but the gleeful Snitch chaos remained unquenched. Mike has all good things to say of the all-ages crowd though: "The kids are shamelessly wonderfully enthusiastic and goofy".

I asked Joellen and Mike what their Snitchapalooza would be like. "Engelbert Humperdinck", says Mike without a second thought. Joellen suggests the Snitchers from San Francisco, (Snitches, Snitches, get it?) and Giant Sand. Both agree that Ween must be on the bill. This may sound like a pretty bizarre line-up, but the Snitches really do draw their influences from anywhere and everywhere. "A good song is a good song whether it was written by Joni Mitchell or Elvis Costello".

The Snitches will be playing Vancouver, Victoria and Denman Island in mid-December. If you don't get out to see them, then you'll be sorry, and I'll say I told you so.

<<by Anna Friz>>

BOSS HOG

Despite getting soaked by the downpour, Cristina Martinez of New York's Boss Hog, is charming and beautiful. Two weeks into a five-and-a-half week tour, I spoke to her during the band's soundcheck at the Starfish Room. It says something about Martinez that she can hold your attention, while Jon Spencer, the (for now) more famous half of her band and marriage is wandering around the room. She drinks a beer and I holler questions.

Disorder: Does touring make you happy?

Cristina: Absolutely. One of the reasons we signed to a major label [DGC] was that it would afford us the opportunity to do this. Before we were so tied to our day jobs that we couldn't afford to.

When you were 13, you said you were going to be a star. Now that you're really becoming one, do you still want it?

I think everyone dreams, when they're little, of becoming rich and famous. My family wasn't poor, but we were not wealthy by any means. Being able to do what I want to do makes me happy, and making a living at it. I don't know if I want to do anything more than that, so I'm pretty happy.

I wanted to ask you about sex, religion and politics, y'know, the stuff you're not supposed to talk about at the dinner table with family.

[Laughs] You have to be more specific...

OK, politics. You're trapped in an elevator with Newt Gingrich and Rush Limbaugh. You only have enough time to kill one of them. Which one would it be?

Definitely Rush Limbaugh. Politicians aren't as frightening, because they can be reined in by other politicians and politics ends up being a middle-of-the-road thing. [They] can't

do really evil things like Rush Limbaugh does, which is really breeding ignorance. What's scary is when people are voting in people like Newt Gingrich, and I think people like Rush Limbaugh encourage that kind of behaviour, they really spark the fire of ignorance. **OK, religion.**

I'm Catholic.

Practising?

I do not practise Catholicism, no. I grew up Catholic, I went to Catholic school until the ninth grade, but I don't practise religion. I was married, however, in a Catholic church, to appease my parents. And if I had a child, I would probably baptize it so it wouldn't end up in limbo. They really scared me, and I figure I'm in limbo, so I can't do that to my child.

Alright, sex.

Love it!

Of course, you've been on album covers naked. Is it true you performed your first show nude?

No.

The record company bio says that.

[Laughs] That's interesting. I performed [partially naked] a few times [on] our first tour that we ever did, in Europe, I think because of the chaos of it. We were really excited to play, and we were in a different country where you just got up and left the next day, so I didn't have to deal with it. You're playing in front of complete strangers and it is a very liberating feeling, and a couple of times I stripped - but I didn't strip to full frontal nudity, I just took off my dress or something. It was kinda lame, as stripping goes, but it was fun.

New topic: How was working with DGC? Did they leave you to do your own thing?

Absolutely! I just read a Sonic Youth interview today, where they said that this record was the first time that they were really freed up from having DGC present at their recordings, and having DGC ask them for demos of their forthcoming records. We never dealt with any of that, and I was surprised to see that type of interference, because we have never been a party to that at all. They left us completely alone. Once some bigwig from the record company came to hear us mixing down a song, and

we played it for him 'cause it just happened to be the song that we were mixing down. He asked to hear other stuff, but we told him no. We asked him to leave! **And they were cool with that?**

Oh yeah. They've been really great to us, I think from the start they understood what we were about, where we're coming from. We're not some new band, that they can make something out of and mould in their vision of what we should be. We've been working for a long time and they understood that we did not want anybody to fuck with us at all, or tell us what to do in any respect, artwise, musicwise, creatively... It was like, sorry, we'll hand you the record when it's done, you guys can put it out, and that's it! I can't speak highly enough of them.

So now that the Blues Explosion has become really popular, do you have to demand time [of Jon] for Boss Hog?

The Blues Explosion is definitely his priority, so it does sometimes happen that we have to barter time. But we do set up, like, a year in advance. We're in the process now of setting up next year - when the Blues Explosion's going to record, when they need to tour, what Boss Hog needs to do. He and I sit down and allot time for each band.

How adult of you.

Oh, we're highly organized individuals.

Do you have any performance goals when you play live, or do you care about entertaining people?

Performing for me is really about communication, and about being inspirational to other people. I make a big effort to have people move and get into it. The best shows that I remember were things that inspired me to go home and play, so I hope that we do that for people. I work hard to do it. So I guess that's my goal, to make people shake their body, to make sure they're moving and feeling it. That makes me feel good.

Do you have the best job in the world?

Absolutely! Can't think of a better one.

Interview by Tara Nelson

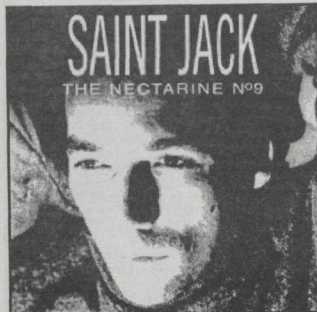


SHAKE

THE RECORD LABEL

Nectarine No 9 Saint Jack

Devo's Henderson, of Fine Line and Win Tama/lock there of, and crew continue re-constructing the pop song. On Saint Jack, you can't help but feel you are listening to a band that knows they're hit their stride. From the inverted comma sets "...it shifts confidence. It really is that good." If you are looking for a great read, pick up Irvine Welsh's book "Trainspotting". The band are currently working on a sound-track inspired by the book... Also available: The Nectarine No 9 Niagara Falls

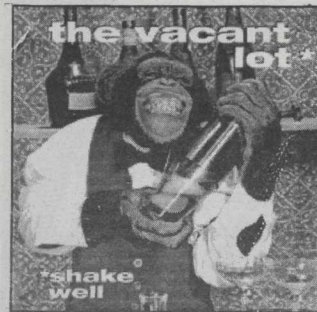


The Vacant Lot Shake Well

The third album from Brooklyn's finest, and it certainly is their finest! Produced by Brian Martin (Last Patrol Emotion), 14 pop gems. There's an inherent quality to this stuff that leaves most of the ilk still counting off...2, 3, 4... Years of reading others hype sheets isn't it ugly head... Hope or not we're happy and I guess that's what counts.

Also available:

The Vacant Lot Because They Can
The Vacant Lot Wrong



Don't forget our 7 page mail-order catalogue with all sorts of cool stuff. Nice prices, quick turnaround, friendly or snotty service your choice. Nice ponytail, nice sideburns...we got it all!

SHAKE THE RECORD LABEL
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ST-LAMBERT, QUEBEC
J4P-3S8

This fiddle-action wunderkinder has received a lot of press of late, and a lot of videoplay for "Devils in the Kitchen", from his album *Hi, How Are You Today?* But he doesn't appear to be letting it go to his 20-year-old head, as you shall see.

Discorder: Welcome to the west coast - have you played here before?

We've played in the West a lot of times. The first time I came out here to play was to open for Sarah McLachlan in Vanier Park. Every time we've come out here we've ended up getting to play at neat things, so we like the west.

Not tempted to move here? I'd be tempted but, no, not tempted enough to leave Cape Breton, that's for damn sure. I love it out here, but I've found two places in the world [I'd live in]. Cape Breton being the serene, somewhat keep-you-sane-and-normal place, and if I want to have the opposite of that, well, the city I like is New York...

That sort of leapfrogs me forward to a question I was going to ask you later on - how did you enjoy your time in New York City? I know you were taken there by Phillip Glass, and you played with Paul Simon - was that during your stay there?

Actually, I went there the first time for about four-and-a-half months to do this play, and then, over the course of the next year-and-a-half, I met a couple of other people down there and did some things, like the Paul Simon stuff. But I just loved New York. I went there when I was seventeen years old, and in the first week I went out to every bad place I shouldn't have gone to. I went to every transvestite club, every drag club, every male boutique theatre. I could find every underground area. It was the first time I'd ever really gone away somewhere myself, and I was like, "Woah, this place is really, really bizarre. I sorta like it." So, yeah, I got along really well there. I had fun.

It must have been quite an experience for a seventeen-year-old, I imagine.

Well, it was quite an experience for a seventeen-year-old fiddle player from Cape Breton even more. Yes, it was quite intense. You're still only twenty years of age - did you plan on this sort of career at this age, or at any age?

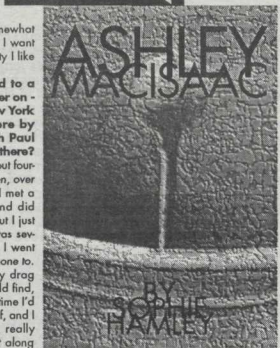
I had no plans at all for any of the things I've done because I didn't know that I could do any of these things. I just did my gig and had no idea what I was going to do for a living or anything. But, hey, I'm very happy now that I'm getting to do this. It's pretty good to be able to earn a living at something you love.

What I love, really, is sitting down on stage and playing the fiddle without thinking about anything. I guess there's a whole other level of my personality that's developed because of the last few years, and it's the one that does like going out and jumping around and doing this whole show. But you know, my one is still the same area that was on me when I left Cape Breton, and I still do like to sit on it and play rather than get up and jump around.

I've read that you like to wear kilts onstage, and I was wondering if that's because, as Keanu Reeves has said in the past, they're just comfortable, or have you been taking fashion tips from Axl Rose?

O.K., now, wait - Keanu Reeves has said that a kilt is comfortable? Well, Keanu, if you're reading this, I know you better than that. Actually, I don't know you at all - but I would like to. But... I think one of the reasons that you're wearing that kilt is probably for more reasons than that. Now, give me a break, it's probably just because you like to be regimental, don't you? You know, I don't own a kilt. Well, your bio is wrong.

All the pictures of me in kilts and stuff, it's because any time a photo thing has come up there's been someone there with a kilt - a rent-a-kilt - who's said, "Ashley, wear you wear this kilt?" But they're too expensive to buy one.



ASHLEYASHLEYASHLEY

Last night on CBC TV, on Zero Avenue, Ken Hegan mentioned that your fan club is called the Cape Breton Diddling Club. He also said that you were the only Maritimer currently earning a living, and he told me that the original line was that you and Rita MacNeil are the only Maritimers earning a living. Do you feel this is a true statement, Ashley MacIsaac?

No, I don't think it's a true statement at all. But the name of the fan club that's been set up is the Cape Breton Diddling Association, yes. It's an association of diddlers who get together and diddle, and, if you'd like to join the club, all you have to be able to do is go, "deadly-deadly-deadly-dye", or whatever else you may want to add to the group. As for making a living, well, I made more of a living when I was playing for square dances. But, you know, there's lots of other people making money down there. The Rankins, man, they're makin' the most. You forgot about them. Have you heard of the Dirty Three?

Are they pipers? Are they three pipers? No, they have a violin player, and that's why I was asking. I remember thinking when I heard about you that suddenly there were two rather prominent violin or fiddle-based acts around. A minor epidemic, relatively speaking.

Well, I don't know, I think possibly fiddle is just going to take over the guitar yet. But no, I don't know that band. The thing is, I don't have any music. I do own any CDs. I basically came up through a pub scene, playing fiddles at square dances and drunken parties afterwards. So it was a different thing, and the only difference

with me in the whole scene was that I always felt removed from what was going on around me. I always felt like an entertainer because I was the only person at anything that ever went on where I didn't drink. I was twelve years old and I was with my father, so I wasn't going to drink, and I got in the habit of not drinking. And that's, I think, one of the ways I learned to be a performer. If I was the drunk in the pub while I was doing it, well, I wouldn't have got to do as many things as I'm doing now.

You're playing the MuchAst theme, aren't you?

Yep. I've heard a lot of people mention you in the context of that theme. Has it brought you a lot of exposure?

I guess it must have. But the whole idea of me being, like, the little theme boy on it, I get a kick out of it when I watch it because, for the first time, I am dancing around in a kilt in it. It's sort of fun.

You mentioned that you might go to college one day. If you were to go, hypothetically speaking, what would you like to study?

If I was going to college, which I will do, I basically want to go to take informational courses, whether it's in history or literature or different things like that. I don't know if I'll ever go into college to have someone teach me trains of thought, because I think that ideas and thought patterns and ways to get into different mental areas - I don't particularly need a college professor to angst me into that. But I don't think that I'll ever go in and be much of a philosopher or anything like that.

Well you can probably meditate on life through your music more than anything. It's pretty much the same thing, in a way, it's just a different expression.

I do get to express and feel a lot of different emotions with [music]. And that ability is really neat. If you can go on and you can provide angst or violence with your instrument, and then you can provide softness and niceness, you actually feel it when you're doing it. So it's pretty amazing. It's meditative for sure.

I have to tell it up, but I wanted to ask you - is there anything you ever wanted someone to ask you in an interview but they never have? If so, ask yourself that question and answer it.

Is Ashley MacIsaac a real person? Well, the answer to that is - I really don't know, because I'm twenty years old, and you know that song, Alanis Morissette's song, "Hand in My Pocket"? I feel like that every day, because I don't know what's going on. I can sit and talk about things afterwards and bring relevance to it all and that's nice and fine and dandy but, you know, when I'm actually doing it at the point, I'm just particularly doing it and hoping that the next interview comes along and I do that one O.K. too. So, yes, I'm a real person.

DAMDA21DAMDA21DAM

As the Super Friends swung out to the westcoast on a national tour in support of their Murderrecords release *Mock Up, Scale Down, Disorder* nabbed three of those fun-lovin', hot-tubbin' Halifax superstars, and probed the inner depths of their talented minds. The cast of characters: Drew Yamada (guitar & vocals), Charles Austin (bass & vocals) and, occasionally, Matt Murphy (adenoid, guitar & vocals).

Disorder: Please introduce yourselves and say what you play.
Drew: I'm Drew, and I play guitar.
Charles: My name's Charles, I play bass. And not present is Matthew, who's our flashy lead guitar player. And Lenny, our drummer.

How long have you guys been together?

Drew: We've been playing shows for about two years, and for about a couple of months before that we just screwed around in Matt's basement playing acoustic guitar because we couldn't find a drummer.

How did you come up with the name, the Super Friends?

Charles: Drew and I used to play in a band with this guy named Greg Terishenko. He was in another band called the Leather Uppers for a while, and he's, like, a complete wild man. We had this band about five years ago and we were looking for a name, and he suggested the Super Friends. That was kind of before, you know, Supersuckers. Super - whatever - there's, like, five billion. We used the name kind of facetiously - we didn't think we were going to be playing for very long. We can't really change it now. I mean, it's fine, but, you know, there are ten million 'super' bands.

Drew: It's kind of remarkably stupid of us in many ways. We called it the Super Friends, and the humour to us was in basically being like some sort of triumphant losers or something. But the obvious thing is to say there's some sort of retro thing - you know, there's the cartoon from when you were a kid. But that really, really wasn't the intention behind naming it.

So, you guys were just on the CBC?

Drew: Yeah, we went on *Realtime* with Al Tuck. We played one of our songs, and a song of Al's called "One Day to Warn Her". (To Charles) Is it a Hank Williams tune, or who's it?
Charles: Someone else wrote it. Leon Payne, I think. But it's a song Hank Williams made famous, called "Lost Highway".

Do you like country music?

Drew: I do. Matt, especially, is the big fan, and Charles as well. Charles knows a lot more about it than I do. I'm kind of learning quickly to like it quite a bit, 'cause I hear it incessantly in the band.

Charles: He has to hear it all the time anyway, 'cause all Matt plays are all the country records. But we like it a lot.

What do you like about it?

Charles: I dunno. It's just nice. The singing is always really good, the words are great, and the playing is always really good. It's kinda relaxing, you know? Especially when you're playing rock music all the time. Sometimes the last thing you want to listen to is rock music, so country's kind of a nice alternative to alternative.

Drew: It's a pretty sincere music form - it's so honest. It's pretty meaningful as compared to pop, which can be pretty rapid. I don't mean to characterize pop music that way, and certainly there's country music that isn't good. Charles: All the good country is old. Basically, everything good in country was done, like, 50, 40 years ago.

Do you like the Flying Burrito Brothers?

Charles: Yeah, I like Gram Parsons (of the Flying Burrito Brothers) a lot, and so does Matt. But I'd say we're probably bigger fans of old bluegrass stuff, like Bill Monroe, just 'cause some of it's so fast. And Hank Williams, too. Hank Williams Sr. not Jr. - Jr. parties with Van Halen and stuff like that and he's kind of a gross guy.

And walking in right now is Matt. Say something nice to everyone.

Matt: What would you have me say? Do you have a question for me? I'll answer that.

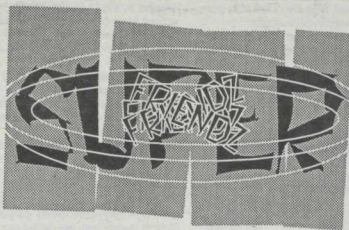
How did you like the Smugglers?

Matt: How would I like the Smugglers? No, I loved them. I thought they were wicked. I'd never seen them before. Drew: They were so great.

Matt: I was so psyched, I was very into it. Four sick people singing is so wicked, and it was so together. I loved it. It was very - well, whatever. It reminded me of these Nuggets albums a little bit.

Charles: Very cool.

So how long have you guys been on tour now?



Drew: Only about two weeks, and we've got about three weeks left. I guess we'll be back some time in mid-December, at home, so...It's kind of a cruddy time of the year to travel. It's pretty tigglin' cold out in the prairies and stuff, but it's nice to be out here in Vancouver where it's warm.



Matt: Did you want to ask one last question before I go?
Do you want one?
Matt: Sure.

Why did you wear makeup on your Wedge appearance with Sook-Yin Lee?

Matt: Because we didn't get a lot of sleep the night before and we had bags under our eyes, and we had to, you know, make ourselves look good. And it felt kinda good, too.

Drew: People always wear makeup on TV. And it was only slightly more obvious in the harsh daylight.
It's the glam thing, isn't it?

Charles: Yeah...

Matt: We felt pretty glamorous.

Charles: That thing the Wedge - we just wanted to do something that was kind of different than just going in and playing our song. (Bands) always sound of ours on the Wedge and it never really made them sound very good, so we figured we'd just play something that sounds awful just to do something stupid, you know, wear makeup and smash our guitars.

Do you show up in a Cadillac?

Charles: Yeah. Somebody we knew, their brother

wined -

Drew: I was like a friend of a friend of a friend, I think, who had this car. And our friend Andrew drove us.

So you felt like real rock stars?

Drew: Mmm, no, we felt like we were playing rock stars for the day. It was pretty fun. I don't know - it's so boring to watch shit on that show sometimes. It just seemed like we could go on and play a song and talk for a little while, but it would just be so boring. We'd be bored, and we wouldn't want to do it, so we figured we might as well screw around and have some fun.

I notice your album has a more acoustic sound to it than your show. I was wondering why.

Charles: We tried to make a really nice-sounding record, and when we play live it's more of a free-for-all. Tonight was kind of - was it scrappy? I think it was pretty bad.

Drew: I think it was pretty scrappy tonight.

Charles: When you play live, the things that work are the rock songs, we find. The more energy there is, the better. Whenever we play a slow song I can kind of feel the audience slipping away.

I don't know, there are a lot of girls there that seem like they might want to hear a slow one, you know.

Charles: Oh, yeah, well...

Drew: We don't really try to pull any of that stuff, especially at an all-ages show.

Charles: We're old men.

Are you guys playing all-ages shows all over Canada?

Drew: Unfortunately, no. That's one of the things about touring with Al Tuck - he doesn't wash with an all-ages crowd. The kids don't know how to receive him. This is one of two all-ages shows on our trip, which is a pity, I think. It's a real drag.

Oh, Matt. Walking in again.

Matt: What's the subject area on now?

All-ages shows.

Matt: Oh, the best. Compared to the bar shows - the best.

Why do you think that?

Matt: Just because people are there to hear music and not guzzle and throw things at ya. It's just way more fun. Charles: In Calgary there's a bar called the Night Gallery that's really cool. People are there to see bands, and it's great. But in Kelowna, a floor hockey team - not even a real hockey team - they were all drunk and belligerent and winged an airstay at Al Tuck.

Did Al Tuck keep playing?

Charles: No, this is after.

Drew: He was just sitting there, talking to someone.

Matt: But he continued talking.

Charles: Bars are generally full of meatheads. Occasionally meatheads get into us, which is kind of frightening.

Matt: And the other story is when we played with Sloan in Kingston, at another famous hook bar called A.J.'s Hangar, someone threw a glass at Jay and hit him in the chest. This doesn't happen at all-ages shows. You're gonna hurt the kids before they hurt you. That's probably better.

Charles: That's great.

Matt: By accident I'm gonna pound the kids. 'Cause I'm loaded. I'm the loaded one.

Charles: I'm the drunk, I'm the meathead, and I really like that, you know.

What's your favourite Canadian city to play in, so far?

Matt: Vancouver has been really fun. Honest to God. Last night and tonight were really, really fun. In general, Windsor is really good for us.

Charles: Let's talk about what cities really suck.

Matt: Saskatoon and Regina can really just, basically, be blown off the map, as far as I'm concerned.

Why is that?

Drew: Remember what we were saying about floor hockey teams? It's basically, like, barsville.

Matt: We don't drink and drive and sing about it, you know, so they don't want us.

Matt: As far as cities go - Windsor is, like, freakishly into us, but I think that's because they play us on the major radio station there, which makes a big difference. London, yeah, Toronto.

Drew: Calgary's pretty good, too.

Matt: Fuck, the whole country's so awesome. Edit - the whole country's so awesome. I love, sorry. It's been really good. It's hard to slag anybody.

Charles: We can slag that bar in Kelowna, though.

Matt: That's a piece of shit. Why bother even mentioning it?

What about your home town?

Matt: Yeah, it's fun.

You're well-liked?

Drew: I don't know.

Matt: Yeah, probably. If we have any enemies, they probably live there. But -

Charles: We're well-liked.

Matt: We're liked there.

Charles: I dunno... We weren't when we started. It's pretty funny, you know. You make a video, and you have the show, and it's all, like, hundreds of drunken Dalhousie University students, whereas, like, before...urrrrh. I just sounded like a fourpuss.

Interview by Selena Harrington w/ Sophie Hamley. Pictures by Barb Yamazaki.

Nardwaz: Who are you?

Lars: Who am I? My name's Lars Frederiksen and I play in a band called Rancid.

And, Lars, who else is in Rancid?

Tim Armstrong on guitars and vocals, Matt Freeman on bass and vocals, and Brett Read on drums.

What's the average age of Rancid?

Wow - 23.24. Around there.

What is Splozge?

Like, Max Splozge?

Yeah, what is the name "Splozge", Lars of Rancid?

You know, like when you throw some goopy stuff against something, you splozge it.

"Cause I just met a guy called Splozge and it conjured up images of Rancid.

Max Splozge?

Max Splozge, two pints of lager and a packet of crisps.

OK, there we go, an English allusion, kinda. Yeah, he played drums for the Angelic Upstarts.

So you guys are coming to Vancouver on December 6, Lars, you Rancid'er, and, guess what? There's a magazine in Vancouver that's running a special contest where you too can look like the members of Rancid.

(Much laughter from Lars)

It's, like, lucky winners will get hair dye, scissors, safety pins, glue, and a comb, babe.

Wow.

At first I thought it was that if you looked like Rancid you get a free ticket to the gig, but I think it's, like, actually you win the stuff to do it. What do you think about that? Has that promotion been anywhere else?

I have no fuckin' idea.

Did you ever get to the Rancid article?

I did eventually get to the Rancid interview.

Oh good. Well, then, why don't we start from there and let me what you thought.

Lars, I was looking at your mohawk in the article, and yours seemed a lot more friendly than Tim's, didn't it?

I had a mohawk in the article? No, I didn't have a mohawk in that article.

You did have a mohawk.

No, I think I had short hair.

Ooh - well, maybe that was on SPIN magazine. That's probably SPIN.

Friendly Mohawk!

Mean mohawk!



Your mohawk, though, Lars, it's a more friendly type, isn't it?

(Laughs) What, it's like you can come up and pet it or something?

I was always more scared by pointy mohawks than bushy ones. Pointy ones, they really have that mean look. But your mohawk, Lars of Rancid, is really nice. Why is yours that way?

(Much laughter) Why don't you get a job, man? (Still more laughter) You're hella funny.

Are you sure you're in the right business, 'cause the comedy stuff... You're awesome, I love you too.

Well thank you, Lars of Rancid, I love you too. This is funny, I don't know, I basically cut it for the record, you know, the cover of the record, and - uh, I don't know.

Which one is the more authentic mohawk? What do you mean by that?

Well, the first punk gig I ever went to was on July 5, 1985, which wasn't too long ago, but actually it was the rock'n'roll band Skinny Puppy - who ain't really

bushy type, Tim's is kind of the spiked type - which type, do you think, would have been around in 1987? Yours is kind of like the old school kind of one and Tim's is like the later generation mohawk.

Well, mine looks like Tim's now, 'cause it's grown out.

Who killed the mohawk, do you think, Lars? I blame it on the Beatle Boys.

(Laughter) I don't know, man. You can blame whoever you want. I don't think the mo... (trails off into laughter). Next question.

Did Tim's mohawk, finishing the mohawk questions here with Lars of Rancid, once get caught in a cab?

I don't know, I don't know.

I've been fascinated by mohawks, actually, Lars. What do you wear over it when you go outside? How come Tim always wears a toque over his mohawk? When you go out, what do you wear, how come you don't wear a toque?

Well, most of the time our hair is up, but when it gets cold outside, you know, you wear a toque, or you wear a baseball cap or something like that.

Tim seems to wear more toques than you. I'm actually wearing a toque right now.

Oh you are? Oh, that's great, 'cause that comes back to my theory that Tim's mohawk is more scary than your mohawk.

(Laughter) Yeah, his is more scary. One thing that also surprised me, Lars of Rancid, was, on the cover of SPIN, I was

surprised to see you wearing - were those acid-wash shorts you were wearing?

No, those were bleached jeans.

That was kind of a weird picture, wasn't it, the way you guys were kind of groping?

No, I thought it was pretty cool. But those acid-wash jeans...

No, no, no, hold on a second. They're not acid-wash, they're bleached jeans. Ol punks and skins used to wear bleached jeans. They'd throw bleach on a pair of Levi's red tags... I just cut 'em off 'cause it gets hot sometimes.

That's what I wanted, some historical relevancy there, that's exactly what I wanted. You guys just played on Saturday Night Live. When the Replacements played on Saturday Night Live, Paul Westerberg said something to his guitarist

guy Bob Sison, who actually is now dead, "Bob Sison, get it together motherfucker". All I saw when you guys played, you Rancid'ers, you was a bit of spiff. Did anything else happen at it?

Well, no. We just played our hearts out, 'cause it was like a dream for us to be able to play on Saturday Night Live. I mean, everybody did it, you know - you

just mentioned the Replacements, the Specials, the Clash, Elvis Costello, Rolling Stones, Fear...

Did you learn anything from the host, Laura Leighton? Hell, she's on Melrose Place - did she teach you anything?

Um, no. I met her boyfriend - her boyfriend is that guy also in Melrose Place, I forgot what his name was - but they're just really nice people, you know.

Lars, after Saturday Night Live, what happened to you at Coney Island High?

Um...

There was a punk gig that happened there.

Yeah, I just went up to sing with a friend of mine's band -

The Blank 77?

Yeah, and this kid grabbed me, I grabbed him back, and then 20 of my friends jumped on him and beat the hell out of him.

"Cause throughout the internet - I don't know if you've been checking this out - there's all these postings about 'Lars beaten up by New York City punks'.

No, I didn't get touched.

Like you were on stage, or something, singing, and all these people started chucking leaflets at you that said, "Fuck corporate rock?"

No.

And you got hurt. What do you think about that - going to a gig and people pushing you or getting mean to you - are you ready for this?

Yeah, I mean, first of all, it's been happening to me my whole life.

Does it give you second thoughts for being in a band that is punk. I know you've been doing it all your life, but -

No.

Not even when guys are posting this on the internet? Have you checked any of the stuff at all, Lars of Rancid?

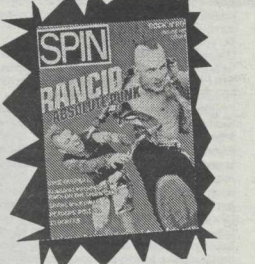
No, I don't read the internet, 'cause most of the people, in my experience, are just these little rich kids who haven't decided to move out of their mom and dad's house to experience the real world.

"Cause this is supposedly from a guy who was at the show that you were beat up at, Lars of Rancid -

nar dward

vs.

Lars of



Well, why don't we just set the record straight right now? First of all, I wasn't touched. And secondly, there were maybe six or seven people that were there who maybe didn't like my band. The reason why there were a lot of people there in the first place is because we were going to be doing an unannounced show, which we couldn't end up doing. I didn't get touched. I never threw a punch. All my friends threw punches.

How do you deal with guys that say stuff like, "I kinda felt bad for Lars, but I kinda didn't. I don't think it's just shitty albums that the punx were objecting to, I think it's the whole MTV, interviews in Rolling Stone/Spin, thing. I mean, I myself find it disgusting how Rancid keeps trying to fill it big with videos (and keeps failing) None of the buzz clips have been anywhere near Offspring/Green Day success. Ha-ha), and it's so sad to read interviews where these idiot rock journalists tawn over Rancid and proclaim them the ultimate punk.



Dwelling on the looks, there, Lars?

I don't give a shit, you know, whatever.

It was weird, though - on the cover of Details magazine, were Tim and Justine in the same studio together?

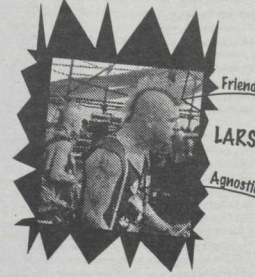
I don't think so. I think the photos were done at different times.

It was a really weird kind of article. I flipped it open looking for an article on you guys, and I kept on flipping to something that said "hate music - Nazi skins". Did you see that?

Yeah, I did see that. It's sorta weird, isn't it? It's sorta funny. The media always pays attention to the negative side of things. I mean, skin-heads have been around for, like, thirty years. The Skinhead Moon Slomp.

Yeah, you know, with the old reggae songs, the whole nine yards. It seems like a lot of the American - basically, the media that covers them now, it's always about a hate group or something. The skinheads out there who I communicate with or our band communicates with or hangs out with are traditional reggae-ska-punk rock-listening skinheads, you know, the real skinheads. There's no such thing to me as a Nazi skinhead. They're just really big idiots.

It was just weird how the articles were juxtaposed together. It was just kind of an ironic thing.



Friendly mohawk!

LARS!

Agnostic Front shirt

too punk-rock - but when I went into the gig there were a lot of guys with mohawks, and the pointy ones always scared me. Now when I'm looking at your band and stuff, I was wondering, your mohawk is the

The worst part is, Rancid go along with it. I mean, no one forced them to send their videos to MTV or to go on the cover of *SPIN*. Why did they do those? Shameless self-promotion to the mainstream. Basically, Lars got what he deserved. If he and his band are going to reject punk in favor of MTV success, they can't expect to just show up and be welcomed with open arms. They made their choice, now they have to live with it." (Downloaded from the Internet) What do you think of guys like this?

I don't give a fuck, man. You know that, that's the thing about it. I'm unaffected by what people think about me. If I was, then I wouldn't have been a punk for fourteen years, I wouldn't have been - So you're ready for these people who are out to get you?

You know what, man, I can't go out and try to fight the world. That's not what I'm all about, and none of us in my band are like that. But if I was in Rancid and I was checking this stuff out, like, 'you cheated-up the band, it's your fault, you're not punk 'cause you changed your outfits on SNL' - that would kinda hurt me, Lars. Well, it looks like you're a different person than I am.

None of that affects you.

No, why would it?

When did you start moonstomping?

Moonstomping?

Yeah, when did you start getting into the moonstomping, English, you know, skinhead

Aren't they great?

Yeah.

I love that, "I spy for the F.B.I.", "Wild Child" - those are great tunes.

Yeah, yeah, but I always loved, like, the '60s stuff, like Toots and the Maytells, and Desmond Decker, and Eric -

Bryan Lee.

Yeah, Lee Scratch Perry -

What's up with Bryan Lee? He's still losing his hair? I don't know, I haven't seen his name in a long time.

What did you think of those bands in the mid-'80s? I know you're more into the older stuff, but those California ska bands, a lot of them were kinda commercial-sounding, kinda light, weren't they?

Like which bands are you speaking of?

You know, bands like the Toasters and stuff. They're pretty life-ska.

The Toasters are from New York, aren't they? Well, you know what I mean. That whole scene, that whole Moon scene - some of the bands were pretty light and they kinda got commercial-ly towards the end there. They're kinda now going back to their roots. But what do you think about life-ska-type stuff?

Well, I love the Toasters. I actually had a chance to see them in Central Park one time, when I was in New York with my skinhead friend Angel.

You got to meet Bucket of the Toasters?

No, I didn't get to meet any of 'em. Then again, I saw 'em at -

I always had something against them 'cause they were produced by Joe Jackson. I never really liked that. Joe Jackson.

Would you ever have your record produced by Joe Jackson?

Me, personally, I don't know. But Joe Jackson, I don't know. He wrote some great songs.

Rancid travelled all the way to England - you've been there a couple of times, right?

Yeah, yeah.

You recorded that Britain song - it was with one of the Specials or one of the Selectors? No, it was one of the Specials. It was John Bradbury from the Specials, the drummer, he produced it.

Yeah, you back on vocals on that tune that goes kinda, "Uh-duh, the new generation, uh-duh." They were really California, your background vocals.

Well, you can take the boy out of California but you can't take the California out of the boy. 'Cause it was, like, hey, the background vocals are kinda LI-G-H-T. But then, you know, the kind of 'argh' comes in, and it becomes Rancid. But the background vocals, I was kinda like, 'Oh no, Rancid, are you guys going like?' But then it kicks in. Is that Matt singing those background vocals, or who's singing? Oh, really, 'cause you have a nice sound when you come all together. Again, I said, you're very California. When you were in England, Lars, did many old-schoolers come out to see you?

Oh, yeah, the Business, GBH, the UK Subs - English Dogs.

Uh, yeah.

I can't believe the English Dogs are back together.

You know, I've known GBH since I was, like, 11 years old. I went to their first show, and Ross from GBH - every time I'd come to a GBH gig, I was always treated like his little brother. He came down to the show in Birmingham and he loved it, and he had a great time. The Business were at one of our shows in London -

How 'bout Wattie?

No, didn't get a chance to see Wattie.

How is Wattie and how old is Wattie now?

I don't know. I don't know. It's so funny, 'cause you hear stories about all these guys, you know, and you wonder if they're true or not.

Wattie's the oldest punk rocker, isn't he?

Jim or Charlie Harper probably, or Shithead.

So, you love England, don't you, Lars?

You love England so much, you joined the company, you joined the UK Subs?

Yes, sir.



GBH in Vancouver 1985

How did you make it to the UK Subs? Was that the GBH connection?

No, it was just, um - one of my bands was playing this show in Oakland, and - What band was that?

Fuck, I even forgot the name.

Not significant, OK, continue on.

(Laughs) The Subs were playing at the Gilman Street in Berkeley, and they played a matinee, so they came down, 'cause it was, like, a big punk show, with JFA, Blast, the Melvins, Capital Punishment, and they came and they saw us and we did 'Organised Crime', we covered the song, and Charlie - we just started talking and he said, you know, 'we're kicking' out our guitar player, would you like to join?' type of thing. So I got a shit job for about four weeks and made enough to buy a plane ticket, and I was over there a month later.

Did you learn much about Charlie Harper? I learned a lot about him, yeah.

How much in royalties did they get? Please elaborate if you could, Lars of Rancid, how much did they get as a result of Guns 'n' Roses covering one of their tunes?

You know, I think Guns 'n' Roses actually ripped them off.

Did they get any money for that?

I don't think so, no.

Guns 'n' Roses did a pretty good version of that tune, eh?

No, they didn't. They fucked it up. Guns 'n' Roses fucked up the Rose Tattoo song that they did. You know, I don't like Guns 'n' Roses, so to me, when I hear the stuff, I just go - I mean, first of all, they played that UK Subs song wrong. Well how was that?

Well, there's a verse and a chorus in the song, but they basically played the beginning of the song all the way through the song.

But, you know, like, Art of Noise did "Peter Gunn" differently. Is there artistic licence allowed?

Well, I don't know. I just think that if you're gonna try to do a song, you should try to do it in your own style, but you also should keep to the chord progression because, basically, if the song was so great in your head the first time, you know, then why try to change it? Did Charlie Harper get any royalties, though? You're still not sure if he got any royalties at all? No, it's like, what am I gonna do? See my old mate and say, 'Hey, how much money did you make?'

Well, I was just curious, because didn't Rick Sims of Diggs get, like, \$500,000 for the Offspring covering one of his tunes on *Smash*?

I have no idea.

'Cause, you know, the Offspring covered a Diggs tune on the record?

Yeah, yeah.

I was just wondering if there were, you know, parallels between the two. But anyways, what did you think of GBH's tune, "Slut"?

I used to love that song.

Would you ever write a song as bad as that for Rancid? Come on, you loved the GBH song, "Slut"?

Yeah, man - fuck, yeah. I mean, I -

I guess you are the guy who has Screwdriver in your collection, so "Slut" would be OK, right?

No, I have Screwdriver in my collection for different reasons.

You have Screwdriver because you have to have Screwdriver in your collection, because if you didn't buy it somebody else would buy it. Obviously you don't pay attention to what you're reading. I have Screwdriver in my record collection because a friend of mine wanted to get rid of it. How he wanted to get rid of it was by selling it. And I thought that was weird. Why would you want to sell it, and then have some, like - what if there's some 16-year-old kid comes into this record store and gets hold of this record?

I know, you're buying it up so it's off the market. Well, no, I didn't buy it, he gave it to me. I convinced him into giving me the records. I don't believe in that shit, man.

What about "Slut", though - how do the lyrics of "Slut" go, Lars of Rancid?

I could probably tell you every line of it. I just think you can't take yourself so serious all the time, you know, and I think that's just part of it. Speaking of City Babies and GBH, didn't your drummer, Brett find a baby corpse at Gilman?

Yeah.

What's the deal on that?

I don't know. I think it was, like, some old corpse that somebody dug out of the grave or something, and they found it - Tim and Brett did - and I think it was a hundred-year-old corpse, a baby's corpse. And I think the cops came or something like that, and, uh - Tried to bust them for a hundred-year-old death?

Something like that. But, basically, I think they just took the body - a crypt? I guess is what they found, a crypt. Tim actually lived with the kids who did it. They didn't want to rat anybody out, you know. Basically it kinda got -

I thought it was great that members of Rancid found a baby. Kind of like City Babies revenge, like, GBH.

Yeah.

Lars, are Rancid better than the Toy Dolls?

I don't think anybody was as cool as the Toy Dolls. What made them special?

Fuck, what didn't make 'em special? You know, they were a great live band, they were fuckin' great songwriters, just fun.

Do you think Cocksparrow is a good name for a band?

Cocksparrow?

Yeah, I always thought it was Cocksparrow. No, it's Cocksparrow, I'm, yeah, Yeah.

Four Skins, though, that's a great name.

Yeah, 'cause it could mean two different things.

Do you and Tim share the same Agnostic Front Skins shirt I've seen you wearing in various photos?

Yes.

You share the same shirt?

Yeah.

It's a nice shirt, isn't it?

Yeah, well it got ripped off my back at the last Roseland gig that we did, the one with the Offspring.

Continued on the next page

CONVERSE CONCERTS

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FRIDAY
DECEMBER 22ND

WRETCHED ETHYL

WITH GUESTS

pinwheel

9:30 @ THE NIAGARA

FRIDAY DECEMBER 22ND

**PAUPERS
FEAST
DOUG
DEEP**

**Johnny
MILLENNIUM**

@ THE
HUNGRY
EYE

SATURDAY
DECEMBER 23RD

WITH
GUESTS

SMACK

the
SNITCHES

9:30 @
THE NIAGARA

DECEMBER 31ST NEW YEAR'S EVE
AT THE PENTHOUSE

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WITH GUESTS

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FRIDAY FEBRUARY 2ND

**Johnny
MILLENNIUM**

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THE
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FRIDAY JANUARY 26TH

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RECORDING
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CHARGE BY PHONE 280-4444 DOORS AT 8:30

Continued from previous page

Oh, good, so we won't see it in any more photos, then?

Well, no, 'cause I've got another one. Ha-ha. I love Agnostic Front, we all do. Agnostic Front is, like, one of our favourite bands of all time, and any Agnostic Front shirt that I could ever wear I'd wear. And I know Tim feels the same way. Lars, why was the lead singer of the Musical Youth shirt dead?

Was he? Really?

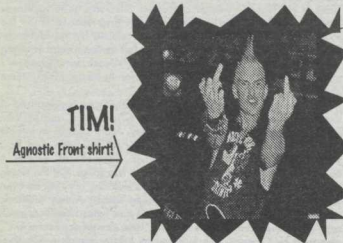
Yeah. That Musical Youth guy is dead.

No!

Yeah! Lars of Rancid, you did not know this? Not! When did this happen?

Oh, this happened a number of years ago. The lead singer of the Musical Youth, you know, those young guys -

Yeah, I remember, "Pass the Dutchie" and -



He's dead. I thought you might know why he's dead, or why he got shot.

Wow. No, I had no idea.

You to break the news to you, Lars of Rancid. I bought that tape at a pawn shop three years ago when we were on tour, the Musical Youth, "Pass the Dutchie", you know, and all those other great songs. And, uh...

And now, when you listen to it, you can only think - Fuck.

He's dead.

That's horrible. That's horrible.

Speaking of tapes and buying and selling, have Rancid, Lars -

Hang on a second, hold on a second. (Lars tells someone in the background about the Musical Youth guy.)

This is really important news to Rancid. Yeah, well, I mean, you know, it's fuckin' Musical Youth. They're a reggae band, you know. Again, speaking of selling and buying - have you, Lars of Rancid, have you guys sold a million records together?

No.

How have the albums done respectively? I'm just curious because I've looked in *Billboard* for that little star beside it meaning, like, you know, a million or five hundred thousand. How much have they sold of the new record?

I'm not too sure. I think maybe a hundred and fifty, maybe.

Would Madonna still have fed you guys beggie if you had only sold 150,000 records on her label?

I have no idea.

How come Epitaph keeps such a tight leash on you guys, Lars?

What do you mean?

Like, when you played here in September of 1994, according to Epitaph, you needed an escort to take you everywhere, and would only do video interviews, if you did video interviews, for MTV.

Huh?

Like you have an exclusive contract with MTV?

(Laughs) Where'd you hear this from?

The Canadian version of MTV is called MuchMusic - I don't know if you're familiar with them at all, Lars of Rancid - but an insider from Much Music said he wanted to do an interview with you guys, and the label said that you won't do an interview because you have an exclusive contract with MTV.

Well, obviously you shouldn't believe everything that people tell you.

What about the Epitaph reps telling us that you guys have to be accompanied by a rep at all times when you're doing interviews in person?

That's bullshit. Am I accompanied by anybody right now?

No, because you're not doing it in person, you're doing it over the phone.

However, right now, your record label said you're really concentrating on print interviews, you're only going to be doing print interviews, no radio. What's the deal on that?

I have no idea.



Musical Youth-singer dead?

Lars, you don't know that your record label is saying this?

Did my record label say this to you in person? Yes, the record label said that to the local Epitaph representative in Vancouver.

Well, obviously if they didn't say it to you in person then there's probably, like, some other shit going on, isn't there?

You should get to the bottom of that, 'cause say somebody wants to interview you -

See, people like you -

Hey! People like me? People like you! Check this out.

Two as one, homes, Lars.

Shut up for a second and listen to me. People like you have a responsibility, you know, basically you guys talk -

Hey, don't lump me in with those guys. Well, whatever.

Well, should people care about Rancid, Lars? That's right! That's right! And I'm talking to a guy like you.

I don't know, why should -

'Cause you're playing with d.b.s. in Vancouver. That's right! That's right! And I'm talking to a guy like you.

Anything else you'd like to add? What's on your mind these days?

(Laughs) How fuckin' funny you are.

Any other bits of information, any shout-outs to friends out there in Vancouver?

Um, no, I'm trying to think, d.b.s. - great bunch o' guys. The Ripcordz. D.O.A., of course.

Joey Shithead's still going strong, 15 or 16 years. Although they are on Caroline Records, a subsidiary of Virgin - I'm just jokin', really, I wouldn't want to compare you to major labels or anything like that, though, Lars.

That's D.O.A.'s business, you know. D.O.A. has been slugging it out since, what? '77? So obviously they can fuckin' do whatever the fuck they want. They wrote the fuckin' book on what punk music was about. To me, you know, when people concentrate on what label you're on, that's a bunch of bullshit because -

You don't have to go through that speech, we can read it in, like, *SPIN* or something. That's OK, Lars, that's OK, we've seen that sound byte before. I was curious, though, about the Canadian content, the Canadianism of Rancidism. What Canadian bands did you see in your early years? I guess you must have seen D.O.A.

D.O.A., yeah, that was one of my first gigs. Anything else you'd like to add? Any last, final, parting words? Any other information you'd like to get across, things you think we've left out, things we've painted you as you are not?

Uh... All I can say is that you can't believe everything you hear or you read. And that goes for you, too.

Hey, thanks so much. And, Lars, it's fun to believe stuff you read, though.

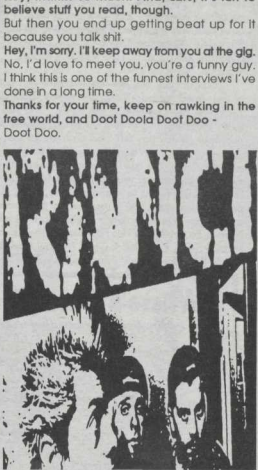
But then you end up getting beat up for it because you talk shit.

Hey, I'm sorry, I'll keep away from you at the gig. No, I'd love to meet you, you're a funny guy.

I think this is one of the funnest interviews I've done in a long time.

Thanks for your time, keep on raving in the free world, and Doot Doot Doot Doot -

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Before we begin this month's column proper, we'd like to apologize to the great Vancouver band **Good Horsey** (even though it wasn't our fault) for mixing up their name with their label on our list of top ten 7" on last month's charts page. So, take note: the record was by Good Horsey and the labels were Shrimper, 18 Wheeler, and Baby Huey. We love 'em, but someone screwed up. We had feelings! Anyhow, on to reviews.

We'll start with Canada (cause we always do) and our token Moncton/eric's Trip mention. **Orange Glass** is Ron Bates, formerly of the rock band Collide, which was home also to Tara S'Appart (of Love Tara fame), among others. Played and recorded to 8-track and 4-track by Ron, the music on **Orange Glass's** four-song, self-titled Sappy Records' (ET's own label) 7" matches the cover: sparse and simple with a lot of charm. Full of fuzzy lo-fi delights, this music is sure to warm you up on a cold winter's night. If you are into the Eric's Trip thing, you'll love **Orange Glass**. (Orange Glass c/o 104 Verdun Street, Moncton, NB, E1E 2Y9)

Local artrock duo **Mecca Normal** has become a tripe for half of their latest Motor Records' release, adding the drums of New Zealander Peter Jefferies to the beside. "The Bird That Wouldn't Fly" b/w "Breathing in the Dark" is a follow-up to the full-length *Sitting on Soap* (which was released on Matador earlier this year), and it continues Mecca Normal's seeming progression towards more melodic songs. The aside is a slow, moody tune with strong guitar and equally strong, multi-layered vocals. On the b-side, David Lester's guitar seems to mimic a piano, while Jefferies' fast, softy-powered drumming contributes much to the Mecca Normal sound. As usual, Jean Smith's passionate vocals top it all off. If you like Mecca Normal, be sure to find Two Foot Flame's new album—beat songs written by Jean Smith, Peter Jefferies, and Michael Morley of the Dead C and Gato. (Matador Records, 66 Broadway, New York, NY, 10012)

Bubblegum Records has released a clear blue 7" by **The New Grand**, out of London, Ontario. Entitled *A Dangerous Affair*, this record sort of reminds us of some Canadian TV shows: not great, not horrible, but something's missing (don't tell us you don't know what we mean!). To sum up their music in a few words, The New Grand play fairly generic Super Friends/Sloans-style retro power-pop. Nothing against them, but maybe The New Grand should try breaking some new ground instead of rehashing what's already been done in Canadian music. (The New Grand, c/o 398 Lansing Avenue, London, ON, N6K 2J3)

Our last Canadian release is only half Canadian, but that's good enough for us. Model Rocket has released a split 7" featuring Ontario's **Meowch** and New Jersey's **Billy Crosby's**. *Meowch* play simple, distorted guitar ditties with sweet babygirl vocals. We can't tell if there are two girls or one girl in this band, but we're content listening to it—and then turning it over to hear the sort of older, more vintage of *Meowch* on the other side. Billy Crosby's seem to be six young 'uns who write melodic songs with pretty lead guitar parts and non-sensical lyrics about dancing and hiding behind dresses. *Meowch* c/o 14 Loyola C, Woburn, MA, 01801; Billy Crosby's c/o 19 Windy Hill Rd., Hachaden, NJ, 08840

We've received a trio of cool punk-pop, women-powered vinyl releases from the Portland area. **HorseKitty Records/Studios** has sent us two of the three, by **La Granuda** and the **Ce Ce Barnes Band**. The idea behind Portland's **HorseKitty** is a sensible and inspiring one: two women, Toni and Shannon, decided to "build a recording studio/record label run by all women where bands can decide how their music should sound, be distributed, and be a part of it the whole way through so one can actually learn things they're interested in instead of everything being some big dumb secret." (Yeah!)

The members of **La Granuda** play yer typical Kill Rock Stars (is it now typical **HorseKitty** as well?) rock. Their record, *Fast Girls*, *Fast Living*, offers us three songs. "Friend" is a generic punk song, "Something's Wrong" is a somewhat weak ballad, and "Piffal", the gem of this release, is a nice, jangly tune. Maybe their offshoot band **Vegas Beat** is more original - do check it out!

The **Ce Ce Barnes Band** has a little more punch than **La Granuda**. This self-titled 7" contains three punk ditties, including "She's a Winner," which should be the anthem for all cool lesbians everywhere on the Ce Ce Band yells, "She's a Winner." "Consuming You" is sung by a different singer than the first track, with screaming/speaking vocals sounding something like Kathleen Hanna. This is fuzzy punk/pop hardcore stuff that we like a lot! (**HorseKitty**, PO Box 14284 SE, Portland, OR, 97214)

To round out the trio is **Kill Rock Stars'** release of **The Third Sex**, which also appear on the ultra-rare **Kill Rock Stars/Lookout** compilation *A Slice of Lemon*. This self-titled 7" sports three songs by Trish Littlefog Walsh, Peyton Bigdog Marshall, and Killer Downboy Melford, but the music is not nearly as scary-sounding as their names, believe us! Think of a cross between **Ten Dresh** (members of which had a lot to do with the Third Sex's record - Donna Dresh is listed as having recorded and mixed the songs, while the other Dreshers are thanked) and Bikini Kill. It's not hard, is it? Oh, and add a bit of the garagey sounds of *Brainbore* for good measure. (The Third Sex, c/o PO Box 14554, Portland, OR, 97215)

Zero Hour (apparently distributed by **Atic Records**) has sent us two indie-pop 7"ers, one each by **Space Needle** and **Champ**. We prefer **Champ** to **Space Needle**, as **Space Needle's** songs are a little annoying than interesting. The a-side to their "Sun Doesn't Love Me" b/w "Sugar Mountain" record has a cool-sounding drum machine accompanied by high-pitched male vocals that remind us so much of a certain top-40 song, we can't think of exactly what that song is. "Sugar Mountain" is indeed a cover of the Neil Young song, and boy, do they destroy it!

Champ's music on "It's Arizona" b/w "Her First Shooting Star" seems more deserving of the name **Space Needle** than that of **Space Needle**. The a-side on this swirly, baby-blue 7" is a mellow, jangly pop ditty with spacey vocals and keyboards; it seems strange to us that music like this, which is usually so modestly arranged, uses so many effects. The b-side is a **Bunnygum**, young boy/girl vocal chorale, also with some effects. (**Atic Records**, 1600 Broadway #701, New York City, NY, 10019)

On to the mood rock! The highlights of this month of vinyl delights come from **Silkworm** and **Loose Confederation** of

Saturday City States. **Matador Records**, who seem to have started a semi-permanent relationship with **Silkworm**, have sent us a double 7" by that band, packaged in a silver gate-fold cover. **Marco Collins**, programmer and music director for Seattle's "modern rock" radio station **KNDU** (the End), aired and recorded these four songs on March 8, 1994. At times, the music does sound like it was recorded on the radio, in that the vocals get a bit distorted (staticy almost). But, overall, everything is wonderful: acoustic for the most part, and incredibly full but sparse-sounding. This 7" pack contains "Couldn't You Wait?" and "Cotton Girl," both written by bassist/singer **Tim Midgett**, and originally done as electric versions on **Silkworm's** most recent full-length album *Libertine*; "Scruffy Tumor," which was written by guitarist/singer **Andy Cohen** (the original version can be found on a limited edition 12" EP... his absence is a blessing, released on **Marco Collins'** own label **Stampede Records**); and, best of all, "Raised by Tigers," written by former **Silkworm** guitarist/singer **R.L. Phelps** and originally found on their second LP *In The West* on **C/Z Records**. This is the last release by the four-membered **Silkworm** - **Joel Phelps** has since left the band and is doing wonderful stuff things on **El Record**. Watch for **Silkworm's** upcoming double (I) album on **Matador** in early 1996. (see above for address)

The **Loose Confederation of Saturday City States** is comprised of semi-superstars: the enigmatic **Vic Chesnut**, **Camper Van Beethoven's** and **Croaker's** **Dave Lowery**, **Mark Linkous** from new major label band **Sparklehorse**, and **Paul Niehaus** and **Kurt Wagner** from **Marge Records'** **Lambchop**. Their record, entitled *A Sudden 2 Song Casette Amongst*, contains two songs. On the *Aside* is "Plogiarism," which features **Chesnut's** melodic, lolly vocals over top of one of the other fella's deep spoken vocals. A very dramatic sounding song for seemingly trivial but true lyrics like "Too much rain, not enough drain." The b-side's "How Can I Face Tomorrow," also sung by **Chesnut**, is a lush country lullaby complete with steel guitar. (**Saturday City States**, 16 Nicholson Street Suite 1, Marblehead, MA, 01945)

J. Glasser has personally hand-drawn the cover art for 200 of **clem snide's** new self-titled 7"s. We don't know if all the drawings are the same, but ours is of a round, mouse-tailed, bespectacled man waving to a dinosaur. (clem snide, She's a Dinosaur, along those lines, at least - we never took art appreciation classes). And the music, you ask? Four songs of **Mountain Gooesque** vocals and acoustic guitars. The voice is sad and wally, the music is straight forward and harmless. (**Cardboard Records**, 255 East 10th Street #2A, New York, NY, 10009)

We like the thought of a **Backporch Revolution**. The label must too, cuz they named themselves exactly that. And then they put out a record by **Shinola**, called *Vodka*. The title track is a warped folk song with minimalist bass lines, funky guitar, distorted fiddle sounds and deep male vocals. "Who's A Fucker?" is basically a lo-fi folk tune with banjo for that added "down home" touch. (**Backporch Revolution**, PO Box 9314, Chapel Hill, North Carolina, 27514)

Last on the agenda for this month is a couple of records we really would like to, but didn't. **The Broadcast Choir** have a pretty cool name, are distributed by the indie great **Drag City**, and included a 7" centre with their release! Unfortunately, the two tracks on *Songs that Sunk the Titanic* don't sound like they have enough melody to sink anything. **Peter, Paul, and Chris** write squeaky, noisy, songs with tape loops and screeching vocals. Even though the underlying guitar and bass lines are really quite pretty, it's just not enough. (**Drag City**, PO Box 476867, Chicago, IL, 60647)

Finally, the Japanese label **Motorboy** brings us **Bubble Bus'** "My Funny Face" b/w "The End of Dreams/Maybe" record. We received a nice sincere letter from **Motorboy's** label manager **Keisuke**, who tells us that since releasing **Bubble Bus'** record, they've gone on to a major. He also tells us that future plans for the label include a **Magnetic Fields** release, which should be in our hands soon! **Bubble Bus** is fairly mainstream sounding: "My Funny Face" is a typical pop-rock song. "The End of Dreams" has hints of **Zompans** in that cheesy love vein, and "Maybe" is like a '50's doowop song. All with **Steven Page** (from **Barenaked Ladies**) like vocals. (**Motorboy**, c/o **Keisuke Hatada**, 129-16-101 Higashi-Sugano, Ichikawa-shi Chiba 272, Japan)

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SPACE NEEDLE

SHINDIG

FIRST SEMI-FINAL featuring TECHNICIANS OF THE SACRED GLEAM THE READYMADE Railway Club Tuesday, November 14

This first semi-final was everything one could wish for in a night of competition: three great bands making the judges' task hellishly difficult, and a packed Railway Club lending oodles of atmosphere. All of the bands were very good at what they did, providing an evening of disparate musical styles, all of them entertaining.

Technicians of the Sacred started the semi with their funk/punk/groove/rock thang. They were immensely enjoyable, and there were moments in their set that were actually quite exhilarating. They are all accomplished musicians who seemed to really enjoy playing, and that always makes the punters a bit happier to watch them, I reckon. Their songs were quite long, but I didn't really notice because their groove was so infectious.

Gleam provided a very tight set of nicely-constructed pop-py songs, well-written and well-executed. They were more low-fi in presence than the Technicians, but seemed to be really into it. Both guitarists and the bass player sing lead on different songs, providing some interesting variation. My one semi-critical comment would be that perhaps only the bass player should sing lead vocals, as his voice best complements the tone of the music. Otherwise, Gleam's was a totally enjoyable set.

By this stage in the night, I was bloody glad I wasn't judging, as choosing between the first two bands alone was hard. The Readymade eventually won, a decision which was somewhat surprising. Their brand of atmospheric synth-rock effectively draws one into its swirls and curves and layers, but their songs were a damn lot more similar to each other for my taste. Nonetheless, it was a little fine and one which clinched it for them.

Sophie Hamley

SECOND SEMI-FINAL featuring 1000 STAMPS KNOCKIN' DOG SUGARCANDY MOUNTAIN Railway Club Tuesday, November 21

Ho hum, another forgettable night of Shindig... I suppose I can take solace in the fact that each night every band seems to take with them new fans from amongst the ranks of judges and other goers. I just didn't happen to be one of them this time.

I'm not much of a fan of their music, and maybe that's why I can't think of too much to say about 1000 Stamps. They played four-chord rock that skirted the edge of that granaola 'n' birkenstocks kinda music. I wouldn't say the songs all sounded the same, but then there wasn't much to distinguish one from another. Strong musicians, they were all capable at what they were doing, but the songs just seemed to lack much of a spark.

Knockin' Dog came across the same way they did they first time I saw them: lots of interesting ideas, but few applications that interested me. Not too many bands would use a seashell as a musical instrument, but Knockin' Dog did. Unfortunately, their songs seemed to drag, which only added to my frustration in watching their performance which, if nothing else, was more of a performance than 90% of the bands that played this year.

Like some things retro. If we forget about good ideas for long enough, they can almost sound fresh. Zumpano are a band that can do this. I'm afraid Sugarcandy Mountain are not - at least not on this night. Much of that spirit of '65 showed itself in their songs, but it came across as too forced, and sometimes too modern in a bland way. The band was tight, perhaps too much so, reminding me of certain bands who have played Shindig in the past and who would have benefited from loosening up a notch - last year's finalists Underwater Sunshine come to mind.

It wouldn't have bothered me if anyone won or if anyone lost tonight. There wasn't anything to "wow" me, but someone had to advance, and on to the finals went 1000 Stamps.

K. Geffen

THIRD SEMI-FINAL featuring JOHNNY MILLENNIUM THREAD PIPEDREAM Railway Club Tuesday, November 28

Johnny Millennium won a lot of fans in their first-round appearance with their raw, somewhat eclectic gae-tar rock. A most enjoyable band to watch, they are unselfconscious and low-key, their music is good, and they dress well, too. So if they swing by your favourite venue, do yourself a favour and check 'em out.

Audaciously, I will state that Thread have been one of, if not the best, bands of Shindig (and not to include Pound and Knockin' Dog here would be bad), and it is a mighty big shame that they will not be appearing in the grand final. They have wonderful, well-written, excellently played songs. Happily, their lyrics are clearly audible, revealing thoughtful songs of some depth. Admittedly, it is their music that is most impressive, at times touchingly quiet, a quality that is not as easy to achieve as it sounds. They are a nice change from the noise-for-noise-'sake bands that litter the contemporary indie landscape (it's all Cobain's fault!), as they craft songs of structure and beauty. They are also a tight little unit, unassuming and versatile. The main problem with their set was that they only had half an hour to play, rather than one-and-a-half. One can only hope that they will try again next year.

This appreciation of Thread is not to detract from winners Pipedream, who had many enthusiastic supporters of their dramatic, overwhelming synth-rock. They are very good at what they do, but, obviously, what they do is not everyone's non-fat grande mocha with an extra shot. Their set was quite heavy-going, as their music is so intense. To listen is not so much to enjoy as to commit to an emotional assault - this is not a bad thing, just a statement of experience. They are sonic commandos on a head-long charge of your senses.

Sophie Hamley

THE FINAL SHINDIG featuring THE READYMADE PIPEDREAM 1000 STAMPS Starfish Room Saturday, December 9

Icy streets and icy cars couldn't stop the 13-week-old monster that was Shindig from storming to its conclusion. After three months of often mediocre and rarely spectacular nights at the Railway Club (but don't let this bias you towards future Shindigs - much like kumquats, each year's crop of bands is always of varying quality and consistency), three bands made it to the finals at the Starfish Room. Of the three Shindig Finals I've been to, this was probably the best overall, and it was a good sign for local music as a few hundred people came to witness the proceedings.

The Readymade played first. Their anonymity highlighted by the shadows of projected images, the band played songs full of melody, heavily inspired by British music of the dream-pop variety. The guitar tone was biting and driving while keyboard lines and vocals flowed in and out of their songs. Perhaps theirs was not the most original sound, but it was easily my



favourite. To see either detail or motion from these shoe-gazers, you would have had to stood next to the stage, but it wasn't needed as their sound was more than enough to captivate the audience.

I think other people have described Pipedream more accurately than I ever could - "early Pink Floyd" and "Plenarium music" being amongst those descriptions. Certainly the most unique band to play Shindig, the trio's instrumentation consisted of bass, synth, moog, farfisa, guitar and percussion played with mallets. Visuals were also present in the form of blinding lights and smoke, intentionally obscuring the view of the band who were busily playing their instruments. I liked it myself, but this band is definitely of the love 'em or hate 'em variety. I also like early Genesis, so that may explain my bias.

If you judged this evening on energy, or "spunk", or even just proof that a band was indeed breathing, 1000 Stamps would have been the only choice. This four piece played a tight set of music that was somewhat original, although I suppose one could place them into a musical category inhabited by groups like Counting Crows (folky rock?). Few bands at Shindig have actually had people dancing to their music, but 1000 Stamps proved to be an exception in this regard. Furthermore, they demonstrated abilities as a band that will probably carry them a long way for a long time.

I'm glad I didn't have to select the winning band, since any of the three would have been worthy. However, if I did judge I probably would have voted for the eventual champions, The Readymade.

Brian Wieser

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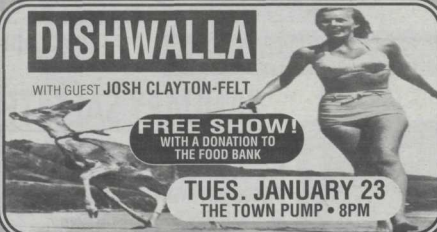
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RANCID A.F.I.

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Punk rock was originally meant to be a creative outlet for discontented and rebellious youth fighting to have their voices heard. The music is driven by abrasive guitars and ferocious rhythms, and the lyrical content is frequently tinged with anger and cynicism. Rancid is a band that epitomizes what it means to be punk. I know some of you so-called purists out there may think that Rancid's current popularity, record sales, and appearance on *Saturday Night Live* discredit them from being punk, but that's because you were not there to witness them live at the Dinwoodie.

Vancouver's d.b.s. wore their usual matching striped t-shirts and ripped through their set with wild abandon. Their less than three minute songs sounded much more interesting live than on record. Bands like d.b.s. are like child actors: you should catch them while they're still young and fresh, because they age quickly and get stale rather fast.



A.F.I hail from East Bay, CA, and are one of those new school hardcore bands that are trying to recapture those glory moments of old school hardcore without adding anything new to it. They were boring. Moreover, the lead singer's nasal voice was annoying. Fortunately, they did not prolong my boredom by playing a long set.

When Rancid finally took the stage, they plugged in their guitars and rocked. Their ardent energy permeated the whole room and the audience went berserk. While their image resembles that of pioneer punk rockers such as GBH or Exploited, their songs surpass those old school bands in a completely different fashion. The majority of tunes they performed came from *Out Come the Wolves*, but past favorites such as "Rancid" and "I Wanna Riot" pleased the old fans like myself quite a bit. Their relentless rock numbers were punctuated with tasteful songs, which allowed the audience to squirm their bodies in a completely different fashion.

I really cannot say where Rancid can get from here. But come to think of it, I don't really care either. I have seen them at the pinnacle of their punk rock glory.

Vince

S.F.S.EALS DESTROYER

**Starfish Room
Thursday, November 30**
"Hey man, get the fuck off the stage!" That pretty much sums up the Destroyer experience. They were BOGUS. The only inspired moment during their very long set came courtesy of guest drummer Barbara Monro (who happens to be from S.F. Seals) when she yelled, "Let's do the EPIC!" just after the band had finished playing a marathon 20-minute sonic endurance test of guitar feedback and sampled innuities.

The Seals, on the other hand, were pretty happening (unfortunately, only 20 or so people showed up to see them). Although they got off to a slow start with a so-so version of their smokin' "Do Underestimate Me", they quickly settled down. The set was dominated by songs of their latest release, *Truth Walks in Sleepy Shadows*: "Ladies of the Sea", "How Did You Know?", and "Bold Letters" were nearly perfect representations of their studio-produced counterparts.

However, it was "Doc Ellis", a tune from the *Baseball Trilogy*, which proved to be the highlight of the show. Supposedly about a major league pitcher who somehow managed to throw a no-hitter while on LSD, the song featured fantastic hand-driving guitar,

some truly wicked drumming, and Manning's painfully sweet vocals. It just made me smile all over. Thank you, Mark Arden

BOSS HOG RAILROAD JERK

**Starfish Room
Friday, November 24**
This was a very crowded show. So much so that when I walked in the front entrance, two police officers were walking out, presumably having just checked that the Starfish Room was not exceeding its capacity. The security was super-tight too, as I was checked for tickets twice before being allowed in. Even the coat check was sold out.

First up was Railroad Jerk. They ran through their set with their own sense of musical style. At many times it sounded like they were playing polkas. The vocals were often much more of a chant rather than singing. Don't get me wrong, though, their unique style was what made them so good. I particularly liked when they played "The Ballad of Railroad Jerk". Most of the crowd really got into it when they played "Song the Drum". Railroad Jerk didn't really banter at all with the audience, but they certainly put on a good show.

Boss Hog took to the stage and without a word of introduction

started into their set. It was very much of a trashy, almost obnoxious style that Boss Hog conveyed. Cristina Martinez' vocal styles were very raw and she hunched with the microphone covering up her face for most of the show. Every once in a while you could hear that Jon Spencer Blues Explosion sound permeating through. Whenever Jon Spencer was singing I was almost expecting him to scream "Blues Explosion!" Much of the audience was bobbing and dancing to the tunes and several times throughout the set Cristina Martinez was asking for the disco ball to be turned on. At times the music got quite abrasive but as a whole it was very much dance-inducing trashy bluesy punk rock.

In the end, Railroad Jerk was a bit more original, but both bands put on a crowd-pleasing show.

GQ

EXCEL SHIHAD SUCKION Colorbox, Seattle, WA Sunday, November 12

I hadn't been to Seattle to see a gig in a while, and the Renaissance Day holiday provided a friend and me with a rare opportunity to see one of my late '80s hardcore faves, L.A.'s Excel. Unfortunately for the bands, only about 20 locals showed up for

the show. Suction rock and rolled in a Seattle kinda way. A listenable set for a while, but the sameness of the songs and the group's cheesy stage presence were hard to ignore.

Shihad, two letters away from "shihad", played a boisterous, tight, and inventive set of 'post-something' rock, straight outta New Zealand (silver chair they are not). Apparently, the Killing Joke dude produced their debut CD, *Killjoy*, and according to *The Province*, Metallica like them. Splendid.

Excel '95 were cool, straight-up hard music [nose-ringing] on stage this ain't it. Spotting the same attitude and presence from the band's early years was singer Dan Clements, whose personal politics and hair-swinging positivity were over the 10 or so remaining patrons up-front checking out the band. A few old tracks from *The Joke's On You* were played but nothing from the classic *Spill Inge* record. I was disappointed, but not surprised. Most of the material from their current CD, *Seeking Refuge* was showcased, ranging from intense and bashing funk to guitar-wanking hardcore/skate jams. The desperation of the old-school Excel is noticeably lacking, but the band's growth isn't. Excel still excel.

Kevin Templeton

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under review

THE AMPS Pacer (AAD)

Think of Pacer as the third Breeders album if you like. Some repetitive, distorted, power chord driven songs, some husky Kim Deal voice, some pop sensibilities. Upon first listen, this album hails at Deal heading back to the simpler, less sounds of *Pied*, but it seems that really it's just a case of more effects and fuzz, especially on the vocals. Deal seems to be afraid of her own voice, wanting to mask it with almost annoyingly overproduced layered vocal effects. Very Pacesque. Very Breedersque. Very Kim Deal. Basically, this album just goes to prove that Kim Deal is the Breeders.

Mike Hoffman

A POSITIVE LIFE Synaesthete (Waveform)

Space-electro-rhythm-dubby grooves which flow at a danceable pace, but I like to put this album on late at night and listen to its trippy oscillations. The goods!

Brian Wright

THE AQUA VELVETS

Surfmaniac
(Mesa/Blumoon Recordings)
The Aqua Velvets are tapping into a growing surf/surfer scene in California, which has spread to many areas and countries including Canada. *Surfmaniac's* songs are dreamy and loungey, and opey titled ("Mexican Rooster Afternoon," "Surf is a scandal," "Marina Time," "Marlin Dancer Esq.," and "A Raymond Chandler Evening"). The 12 tracks in summation seem to lack the rawness that makes many surf instrumental artists, notably the grand daddy of them all, Dick Dale, exciting. *Surfmaniac* is great marini-sipping music, but I wouldn't necessarily be listening to my 8-track in my converted '69 VW beetle dunebuggy. Perhaps this is simply not my first choice for nostalgic indulgence. I've discovered Patrick McGoonan's Lotus 7 is still in production as the Caterham Seven in England...now all I need is a tailor...!

[Jaded]

AS ONE Celestial Soul (New Electronics)

Every time you listen to *Celestial Soul*, there are new subtle sounds that you didn't hear last time. It's not always blatantly groovy, but there is definitely a lot of soul in this work. With all the dance floor fodder I hear, it's really refreshing to hear an album that was created by an intelligent human being. The album is diverse, gliding from the jazz boss loops of "Lootool" and "Arioso" to the strange, mind-expanding ambience of "Renaissance" and "What Might Have Been" to the ass-kicking bass thump of tracks like "We No Longer Underneath." *Celestial Soul* is a serious and intelligent listen for all.

Brian Wright

CORNERSHOP Woman's Gotta Have It (Wijiji)

Just like a corner store, you can get everything you need from this bond, just when you need it (well). Intelligent lyrics, catchy tunes, and indie-pop sounds you haven't heard elsewhere. [Note: this is a review of the Wijiji release, not of the Warner release of the same album.]

Continuing the Cornershop trend of great release names (i.e. "Elvis Sex Change"), "Born Disco, Died Heavy Metal!", this new full-length also continues the Cornershop trend of mixing European pop with traditional East-Indian sounds, lyrics, and instruments. I. Singh has written and produced mid-tempo, hummable, polycolorized songs that don't seem to fit into the pop-rock norm. Strummy for the most part, the backbone of the songs are typical collage pop that a label like Merge would, and did, release (the *Hold On to Hugs* EP). But add a sitar, a geetar, cool tape-loop drum sounds, and African-sounding chanting, and the uniqueness of Cornershop still shines. The major label hit "Wag," which has a slicker, dancier feel to it, isn't really just the same - Singh proudly sings "This Western Oriental's going full circle" atop of a mellow, folky groove. My favorite is "Call All Destructors," an upbeat, distorted ditty which encourages us (I assume) to "kill all producers, call all destroyers...and woman's gotta have it." Tech, she does, and so do you.

Mike Hoffman

DOT

Lotgop
(Shake the Record Label)
When you think of music that blends reggae, punk, ska, and rap, the Hot Chili Peppers, Fishbone and Bad Brains usually come to mind. You hear this, "God, if I hear another wannabe Fish-Peppers-Bad Brains reggae song, I'm gonna go to the Wall, quit this, and throw those fingers down your throat because here comes a band that kicks some serious ass."

Although tracks #4 and #7 could use some work ("Blow" sounds like a Rage Against the Machine reject, the rest are skiffed, punked-out party classics, such as "Blue Hot Crime" and "Prison Friend" don't put you all your butt, then you must be dead.

Keith Courage

FACEPULLER Unauthorized Volume Dealers (Bang-On Records)

With a name like Facepuller (fak idant) and self-proclaimed proprietor of Hyperindustrial (noise), it should come as no surprise that the music on this CD is definitely not appropriate background noise for reading or lounging. Actually, one of the merits of this music is that it demands the attention of the listener - either you're listening to it or it's grating away at your nerves. More like it clutches the listener by the ears and mashes their face into the speaker cabinet. Pretty good analogy, eh? Facepuller.

I was surprised by the amount of diversity to be found on the 17 tracks that comprise *Unauthorized Volume Dealers*. None of that hardcore homogeneity here. Close listening will reveal some truly electronic bits and pieces. Other tracks are tinged with a trace of punklike Facepuller style, industrial sounding vocal FX and lots of heavy, noisy guitars.

That said, I'm also glad that the disc is only 41 minutes long - the pace is unrelenting. Aside from that and a cheesy album title, *Unauthorized Volume Dealers* is an excellent product, good value and quality piece of merchandise.

Loop Almoda

LOOP GURU Dunya

(Waveform)
Dunya means "the world" in Urdu, making it an appropriate title for this cross-cultural journey of ethnic samples combined with electronic rhythms and groovy beats. Because so much of it is without lyrics and focuses more on creating emotions, all the sounds of the world can be shared and no listener has to feel alienated from a song because he or she cannot understand the words. An upbeat pleasant listen that is fine for either relaxing or for laid-back grooving.

Brian Wright

ANN MAGNUSON The Liv Show (DGC/MCA)

Just in case any of us were holding on to that old Hollywood A Star is Born fantasy of fame and fortune, The Liv Show leads us through sex, prescription drugs and leaves us washed up and hopeless in the Valley of the Dolls, supposedly exploring the music and life of a starlet.

Ann Magnuson is the queen of folk schizoid and lounge sleaze with a brutally ironic wit and a little *Elvis* Mermaid thrown in for good measure. The Liv Show is her first solo album since her days with Bongos. The album chronicles a woman's rise and fall from the bonbonnets of the Midwest to the glitter of Sunset Boulevard to the last song in "a cheap apocalyptic lounge in Chinatown." All her pathetic dreams of fame in "the Waterbeds of Hollywood" lead our heroine to "Sex with the Devil," cataloging her to the top of the heap as "Miss Pussy Planet." "I, a Donut Day" is the song of a girl in a haze, her brain double-deeped and glazed on. "I want to be a Wall, quit this, and throw those fingers down your throat because here comes a band that kicks some serious ass."

Although tracks #4 and #7 could use some work ("Blow" sounds like a Rage Against the Machine reject, the rest are skiffed, punked-out party classics, such as "Blue Hot Crime" and "Prison Friend" don't put you all your butt, then you must be dead.

Keith Courage

THE MERMEN A Glorious Lethal Euphoria (Mesa)

The slicker says, "Dick Mulder meets Sonic Youth: a sonic sulfur assault from S.F.'s viciously psychedelic 'surf ensemble'." Ya, I'll go along with that.

Rev. Norman

NEW WET KOJAK New Wet Kojak (Touch and Go)

This album is really appealing - moody, melancholy, groovy, jazzy - but what the songs are about, I can't tell you, as the vocals are kind of hard to understand. And, frankly, I was too busy enjoying the overall vibe of the thing to bother to listen closely. The only obvious reference point is the song "The Movie Angel Heart" (remember? - Mickey Rourke, Lisa Bonet) and Courtney Pine's work therein - intimations of menace and elegiac beauty abound! - then I can't be found here on New Wet Kojak's LP. It's short and black and

sweet, just like good coffee should be. And if that isn't enough to convince you - buy it for the name alone.

Sophie Hanley

SPIRITUAL HEROINE This Body Is Holon (Independent)

There are bands that know when to play their strengths, and bands that know when to experiment. Spiritual Heroine are definitely the former, but not quite the latter.

Musically, they seem to be at their best when they step it down to the bare essentials ("Piano Cry," "Maiden") or when they construct smoothly tall, off-kilter pop, such as "Wail." When they take the eclectic approach they begin to stumble. Strong tempo changes - sometimes I normally enjoy - seem discordant, hindering what could have been fine tunes (such as "I Warned You" and "Hazy, My Heart"). Another one that was needlessly explored was the percussion in "Three Bows for Brothers," which struck me as a waste of space. More often than not, there seems to be a flat, almost lifeless feel to this CD. Perhaps they're not quite comfortable with the recording process.

Even though uneven at times, almost blandly consider this a worthwhile effort from a band with great potential. I imagine that with a little time, Spiritual Heroine will definitely be a force to be reckoned with.

Keith Courage

U. SRINIVAS AND MICHAEL BROOK Dream (Realworld)

Real world composer and theorist Michael Brook has always been aware of the hybrid vigor resulting from such cultural synthesis (in fact, he is a half Indian, half Hybrid). Recently he was at Peter Gabriel's Realworld studios and heard Indian mandolin player U.Srinivas was going to record a traditional album there. Brook arranged to record a couple of impromptu sessions incorporating ideas from his "musical sketch book" with Srinivas. The effort grew into live-recording sessions eventually featuring such artists as Nigel Kennedy, Richard Evans, and Nana Vasconcelos, whose unique percussion style has been featured on many other artists' efforts including Canadian experimental trumpeter Jon Hassell's notable *Ensemble* album. At times the musicians played to taped recordings of themselves, which Brook eventually reassembled into the four pieces included on this album. The last track, "Dream," even features vocals by Canadian pop artist Jane Siberry (whose voice actually overpowers the otherwise very spooky, quiet track).

In the end, Brook ends up with an effort which has that "blended soul" synthesis of culture and artistry, especially notable in any effort such as this is naturally contrived. One can sense that each musician is leading off the other and contributing to a notable, and frankly, I was too busy enjoying the overall vibe of the thing to bother to listen closely. The only obvious reference point is the song "The Movie Angel Heart" (remember? - Mickey Rourke, Lisa Bonet) and Courtney Pine's work therein - intimations of menace and elegiac beauty abound! - then I can't be found here on New Wet Kojak's LP. It's short and black and

swamp, just like good coffee should be. And if that isn't enough to convince you - buy it for the name alone.

Sophie Hanley

THE NECKBREAKERS Shake Break! (Telstar)

If you're not cuttin' a rug or going into a frenzy by the first song on the Swingin' Neckbreakers' label, I suggest you keep that record locked down to your turntable until you do! Quite simply, any of this album's 15 cuts should have you movin' like you've never moved before. From the jam-session opening chords of "Action Kid" to the down to it dirty "Get Down on Your Knees," I'll bet you'll be on your knees again for more, cuz the Swingin' Neckbreakers throw a shake break you sure don't wanna miss.

Bryce Dunn

TAR Over and Out (Touch and Go)

I read a review that this is to be the final recording by Tar. The first clue was the title of the album: *Over and Out*. Maybe that's a good thing, since, despite playing the album with three or four tunes that really drive, the band quickly runs out of gas and heads straight for the ditch. It's good to be run over by your own band, but you gotta get out of cranking out the same old bullshit.

These *One Time Anomalies* are now more accurately described as typical, commercial releases. In "Munies," singer John Mohr screams repeatedly "What went wrong? What went wrong?" That could mean a lot of things. This melodic pop/punk noise track sounds like every other band out there nowadays," make you think, "yeah, so what?" then Over and Out will provide endless hours of listening entertainment. Otherwise, you won't be missing out by passing over this.

Scalp Almoda

VARIOUS ARTISTS The Doom Generation Soundtrack (American Recordings)

You couldn't pay me to see Gregg Araki's *The Doom Generation*, but the music on the movie's soundtrack is fantastic. A new, unleased remix by Mastad. Mastad, remixed of lush and the Wolfgang Press, and tracks by the Jesus & Mary Chain, Cockspaw Twins, Slowdown, Medicine, Vex, MCOXI, Jaws, Curve, Pizzicato Five and Babylonland that are worthy of a Volume compilation. The catchphrase on the cover is, "Teen is a four-letter word." Well, so is "fukd."

Chrision

VARIOUS ARTISTS MCA's Soundtrack (MCA)

In its generic collection of 'alternative' music, the only refreshing moments of quasi-originality come from an (ironically) old tune from the Archers of Loaf ("We're in Front") and the compelling beauty of Belly (exceptionally as always on the track "Broken"). Otherwise, one's immediate response to this soundtrack, presuming it is a collection of 'alternative' music, is alternative to what? All these bands sound pretty much the same, and that some of them have had more success than a lot of 'mainstream' acts.

Strangely enough, silverchair

sounds like something of an alternative to these alternative pseudos with their abrasive yet simplistic song arrangement and Daniel Johns' preposterously groovy voice. The Girls Against Boys and Sublime tracks were a mention, but the inclusion of dialogue bytes from the movie is pointless - they aren't that amusing, and they make no sense unless you've seen the movie (in the proper context of which they are quite amusing). Given that more people will buy this album than will probably see the movie, why include them at all?

Sophie Hanley

VARIOUS ARTISTS Sleazefest (Sleazefest/No Place Like Home Productions)

Much like Billingham's "Goragoshock," Chapel Hill, North Carolina plays host to "Sleazefest," a stochastic convergence of bands from all over the Southeastern states for two nights of meriment and musical mayhem. In order to celebrate the inclusion of female artists, "Sleazefest" was documented by both video and CD to showcase some of the highlights of '94's shakedown shimmy. The first night features "Sleazefest" as a movie released by Something Weird video called Teenage Tangle, about kids out for kicks and in for trouble on the streets of the South, with music supplied by Memphis' instrumentalists, Impala.

Then the show begins with performances by the Strychnine, Chroma Daddy Dicks, the Wagon Wheel, Hillbilly Farmhand and Dexter Romweber (ex/Flat Duojet), proving the show's more comical moments. Armed with only a guitar and his wit, he stumbled through two numbers by forgetting the words and ended his first set with a blazing Link Wray-inspired number that sent him walk off stage, through the back door of the club, into the parking lot again, still playing to the many people crowded around a bar/CD-enjoying line food and beer!

Interruption comes and goes and then it's time for Atlanta legends, the Subsonics, the Bashchels, the legendary Hassi Adkins, the Family Dollar Pharaohs, and the hosts of this homecoming. Southern Culture on the Skids, their bicoastal performance was capped off with both Hassi Adkins and the Mexican Wrestling Detective, Santo, joining S.C.O.I.S. on stage for their "We're in Front" complete with audience members banging on car bumpers while alpinist and slidin' on chicken, wackamole and beer!

If you want to own your own copy of *Sleazefest*, or want to know whose goin' to be at this year's event, write to: No Place Like Home Productions, PO Box 464, Chapel Hill, NC, 27514.

Bryce Dunn



VELVETS' CHRISTIAN COMICS

PART 1

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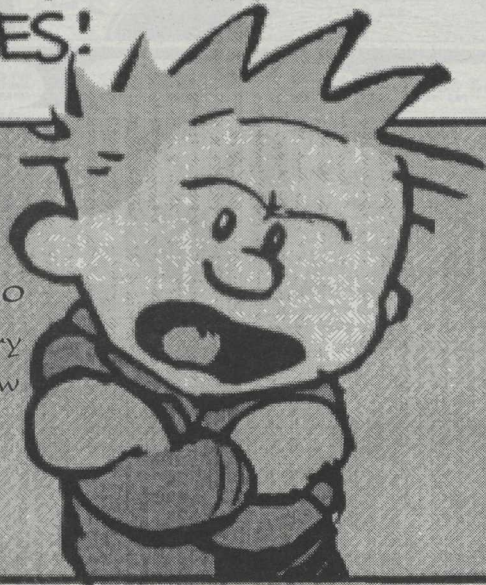


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THE MEAT-EATING VEGAN 3:00-4:00PM

Endeavour to feature dead, or, verbal flatulence (only when I speak), a verbal assault by a beautiful, sexy, and whatever you say minimalist - and whatever else appeals to me. Fog and dyslexia positive. Mail in your requests, because I am not a human answering machine. Call a quarter then call someone who cares.

FEATHERS IN THE JUNK 4:00-5:00PM

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Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. Original broadcast on KISC (Los Angeles, California).

IN THE GRIP OF INCOHERENCY 12:00AM-1:00AM

Drop your gear, and stay up late. Nailed roads for naked people. Get bent. Love Dave.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM

Your favourite brown-sters, James and Peter, offer a scorching blend of the familiar and exotic in a blend of aural delight. Tune in and enjoy each weekly broadcast piece special.

THE STUPID RADIO SHOW 11:00AM-1:00PM

With your hosts the Guard of Ignorance and Don the Wonderer. What will we play today? Rog will put it away.

MECHANICAL OBJECT NOISE 1:00-3:00PM

CITR's industrial/noise/ambient show, alternating with SUNDAY MUSICNOISE - wimpy British pop, Beatles, blues, indie guitar meep, and techno brown in for good measure. Hit your alfactory nerve centre with tune. jadobell@mtl.net.bc.ca

THE MEAT-EATING VEGAN 3:00-4:00PM

Endeavour to feature dead, or, verbal flatulence (only when I speak), a verbal assault by a beautiful, sexy, and whatever you say minimalist - and whatever else appeals to me. Fog and dyslexia positive. Mail in your requests, because I am not a human answering machine. Call a quarter then call someone who cares.

FEATHERS IN THE JUNK 4:00-5:00PM

For women who sometimes don't feel frail, but, who get fired. Softer word and music light to heavy flow. Maximum protection recommended for male listeners. Hey Hannah! It's a Feminist show.

BIRDWATCHERS 5:00-6:00PM

Join Colin Pereira for all the weekend spots shock from the high altitudes and this air of Point

CiTR 101.9 fm

hours of info and rank. You don't need a

pen to be a musical Genius!

LORE 5:30-6:00PM News, issues, and concerns facing Muslims throughout the world.

THE UNHAIRED HEAD 7:00-9:00PM Meet the culture where the unshaven and the

hordes of hairy head are heard, courtesy of host and dance director Dave Sawyer.

Hard up!

RITMO LATINO 9:00-10:00PM Get on board

Vancouver's only tropical fiesta express with your local hosts Rolando, Ramon, and

Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and

other funky beats favourites. Latin music so

hot it'll give you a tan! (RADIO SABROS!)!

WOLF AT THE DOOR 10:00PM-12:00AM

Alternating Tuesdays. Live readings and

the latest in techno bizzaro with host Lupus

Yonderbay.

AURAL TENTACLES MONITE - VERY LATE

Warning: This show is moody and unpre-

dictable. It encourages insomnia and may

prove to be hazardous to your health.

Listeners discretion is advised. The music

new and 2:00 WWOOF hosted by Pierre

may not be suitable for the entire family.

WEDNESDAYS

LOVE SUCKS 11:30AM-1:00PM Tune in for

the musical catharsis that is Love Sucks. If

you can't make sense of it, at least you can

dance to it!

MOTORDADDY 3:00-5:00PM

*At club

functions there is to be no shooting of

firearms or setting off fireworks.*

ESOTERIK 6:00-7:00PM Ambient/electronic/

industrial/ethnic/experimental music for

those of us who know about the Bitch.

AND SOMETIMES WHY 7:30-9:00PM boo go

loo, smell my shoe, doo doo too - MOCKET,

bikini kill, orange glass, holiday flyer...

these are a few of our love-oh-writ things.

La la la!

TROPICAL DAQUINI 9:00-10:00PM Zulu,

Soulton, Simba, Saba, Yael Even Soca.

Enjoy this Tropical Daquini with El Doctor

del Rima.

STRAIGHT OUTTA JAILUNDAR 10:00PM-

12:00 AM Let D's Jindwa and Bindwa

immerse you in radioactive Bhungari

"Chalk de phutty". Listen to all our favorite

Punjabi tunes - remixes and originals.

Brassat!

THURSDAYS

CANADIAN LUNCH 11:30-1:00PM Toques,

plaid, badbacon, beer, igloo and bea-

vers.

STEVE & MIKE 1:00-2:00PM Crashing the

boys' club in the night. Hard and fast, heavy

and slow. Listen to it, baby.

FLEX YOUR HEAD 3:00-5:00PM

—HARD—ERIC—

—ERIC—CORE—

OUT FOR KICKS 6:00-7:30PM No Bitchin' kids,

nothing politically correct. We don't get

paid so you're damn right we have fun

with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM

Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-

11:00PM Local music from 7. Live bands

from 10.

BANDS TO BE ANNOUNCED!

FRIDAYS

VENUS FLYTRAP'S LOVE DEN 8:30-10:00AM

Greg here. Join me in the love den for a

cocktail. We'll hear retro stuff, groovy

stuff, and thicker stuff too. See you here...

and bring some to XXXX

TELEVIS 10:00-11:00AM Tune in for

discussions, interviews & information

relating to people who live with physical &

mental challenges.

SKA'S SCENE-K DRIVE 11:00AM-12:00PM

The hottest, newest, catchiest, raucous

Ska tunes with Scotty and Julie.

LITTLE THIN STARS 2:00-3:30 PM Kiki Lili

Kiki Lili

NARDWAIR THE HUMAN SERVETTE PRE-

SENTS... 3:30-4:00PM Have a good

brunch!

NATION 2 SOUND 6:00-9:00PM

Underground sound system-style

masquerade radio.

FOR THE RECORD 6:30-6:45PM Escape

from Dave Emory's Radio Free America

SHOWS 9:00PM-12:00AM The original

live mixed dance program in Vancouver.

Hosted by DJ Neely, the main focus of

the show is techno, but also includes

some trance, acid, tribal, etc. - guest

DJs, interviews, retrospectives,

grooves, and more are part of the

flavor of funkiness.

LMSP 12:00AM-2:42AM Hosted by the

G42 players. DJ Norm brings you the

lunk. Doctor K talks about more lunk.

Brought to you by copacetic man surfing

the information super doudoudouper

highway.

Contact: lmp@broken.ranch.org

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM

Now in its 10th year on the air, The

Edge on Folk features music you won't

hear anywhere else, studio guests, new

releases, British comedy sketches, folk

music calendar, ticket giveaways, etc.

plus World Cup Report at 11:30 AM. 8-

9 AM African/World roots. 9-12 noon:

Celtic music and lecture performances.

POWERCHORD 12:00-3:00PM

Vancouver's only true metal show; local

drama tapes, imports and other rarities.

Cardi Punkhead and Metal Rap do the

damage.

THE SHOW 4:00-8:00PM Strictly Hip Hop

—Strictly Underground—Strictly Vinyl

With your hosts Mr. Checko, Flip Out &

J Swing on the 1 & 2.

GROOVE JUMPING 10:00PM-1:00AM

Shining with My Little Gimm

SOMETHING 1:00-4:00AM You can tell

by the way I use my walk. In a woman's

man...no time to talk!

WHOM & HOW

Arts Ian McKinnon

Board Chair Harry Hertscheg

Business Mgr. Otis Ashby

Current Affairs Andrea Spence

Deputy/Consultant Dore Spry

Engineer Richard Anderson

Entertainment Kevin O'Leary

Finance Clarence Chu

Mobile Sound Megan Bonfield

Music Bryan McNeill

President William

Production Aaron Robertson

Programming Mike Hoffman

Promotions Selena Harrington

Secretary Chandra Lommescher

Sports Dave Ryan

Station Manager Linda Scholten

Student Engineer Fern Webb

Traffic Graeme Quan

Vice President Ryan Ogg

Volunteer Coordinator John Bustin

BUSINESS LINE 604.822.3017

DJLINE 604.822.2487

MUSIC DEPT. 604.822.8733

NEWS LINE 604.822.5334

FAX LINE 604.822.9364

Programming News

NEW SHOW! Justin's

Time is a new jazz

programme, on Thurs-

days from 2-3pm. Tune

in!

START PLANNING FOR

INTERNATIONAL

WOMEN'S DAY (March

8)! Call CiTR if you want

to be involved!

The programming dept.

is looking for anyone

interested in producing a

spoken word/music show

dealing with Native/

Aboriginal issues; for info,

please contact Mike @

822.1242.

SUN	MON	TUE	WED	THU	FRI	SAT
THE CITR MORNING SHOW / BBC WORLD SERVICE						
8 are you serious music?	Breakfast with the Browns	third time's the charm	magic	musical interludes	Wanda Futura's LOVE DEV	the SATURDAY EDGE
9			DIGITAL BLOOD COMPROMETER	Radio Free WOMEN	Teletis	
11				love sucks	CANADIAN LUNCH	Ma-t's Somic Drive
12	NEWS	BLOOD ON THE SADDLE			EARTHWATCH	NEWS
1	ROCKERS SHOW	MEMORIAL URGENT NOISE	Rebel Jazz	S&M	music	POWER CHORD
2			girlfood	justin's time	Little Twin Stars	
3	BREAST ARMS/ Lucky Scratch	Heart-Eating Vegen	Get The Jeep!	MOTOR DADDY	FLEX YOUR HEAD	AFRICAN SHOW
4		Feminine Hy-line	Wacky Tylne Stone Show		NARDWAR/ noise	hearsay
	Radio Blue Waterw	THE CITR DINNER REPORT				
6		Flaming caterpillar	Awata House	ESOTERIN	Out for Kicks	THE SHOW (olpoph)
7	Hegther's Show					
8	cobra.	polyphonic/ hip hop habit	UNHEARD MUSIC	and sometimes why	ON AIR WITH GREASED HAIR	synoptic sandwich
9	GeetAnJall	RITMO LATINO	tropical delgaint	LIVE FROM THUNDERBRED RADIO HELL		
11	ONE STEP BEYOND: RADIO FREE AMERICA	THE JAZZ SHOW	wolf at the door/ witehdooctor highball	starr onta jallandar	HOME BASS	GROOVE JUMPING/ My little crimson
12						
1						
2	IN THE GRIP OF INCOHERENCY	SCREAMING INCON-SISTENCIES	AURAL TENTACLES	THEORY.RFR	fill-in slot from hell	Limp Sink
3						SOMETHING
4						

REGULAR EVENTS

MON: CITR 101.9FM PRESENTS WORLD VIBES W/EL DOCTO DEL RITMO (JAZZ BEAT) AT THE PIT PUB...Zoo Boogaloo w/d SpunK and Czech (jazz, funk, reggae, hip hop) at the Starfish Room...Blue Room w/d Is (ambient) at Automotive...80's Dance Night w/d Brian St. Clair at Graceland...Jazz, Reggae, Music & more of the Grind Gallery (every other Monday at 8pm).

TUES: CITR 101.9FM PRESENTS INFUSIA W/DJS GANDOLF & CO JAZZ SOUL HIP HOP & FUNK AT THE PIT PUB...Winter Mountain w/d James Brown at Graceland...The Magic of Disco at Richard's on Richards...Boogie w/d Is and Markem (ambient) at Benny's Bagels Yaletown...Aque Ave w/d Moggee (70's old school) at the Heritage House Motel (453 Abbott)...Disco Night at the Commodore...The Gravy Spoon w/d Sick at the Hungry Eye...Klaxnik Night w/d David Hawkins at Lux Y Hair...New Wave/Retro 80's Night w/d Atomic at the Twilight Zone...Aural Fixation at DV8 (poetry - sign up 7:30, show at 8:00)...The Tongue of the Slip at the Glass Slipper (scheduled readers and open limited open mike - 9pm on the third Tuesday of the month)...Live jazz w/d Brian Jones at the Purple Onion...

WED: Velvet w/djs TBone, Dickey Doo and special guests (deep house) at The Underground...Beacon Night at Graceland w/d Jills, Ginger Spoon w/d Mike & Soma and live electronic guests at Mors...Mo' Funk w/d Soul Kid & Seren hip hop, acid jazz & funk) at Richard's on Richards...Gin & Sin Lounge at Niagara...Punk Rock Wednesday w/d Twiggy at the Twilight Zone...Suck w/d J.C. Czech at Luvafair...Mae Murphy Collective at Raffels...Open Mouth (open mic) w/ host Carolyn Mark at the Malcolm Love Room (9pm - call ahead to read)...El Famoco (reggae, funk, hip-hop, jazz, reggae) at the Red Lounge...

THUR: Sol w/djs Markem and guests (progressive, trance, tribal, hard house) at Graceland...The Bottle w/djs Clarence and David Love Jones (soul, jazz & rare groove) at the Piccadilly...Soul 'n' Funk in the Basement w/d Marc and guests at the St. Regis (bsml)...Nocturnal Infection Revelation w/d Wonderbread at the Twilight Zone...Cat House w/d Mick Shoo (house) at Celebrities...Jazzmin w/ds Andy Bellocks and Soul Kid (acid jazz, triphop, jungle) at the Red Lounge...Step Hard w/Andy B Luke at 898 Richards (24-)

FRI: Sugar w/ 90's rotating djs at Graceland...Lowdown w/ds Lovely Lisa and Dick at the St. Regis (bsml)...Explorations in Outer Bass (ambient) at Melchies Coffee House (1244 David)...Planet vs Sound w/James Brown and guests at the World (1-5)...Homo Homer w/d Jules (house & disco) at the Odyssey...Malcolm w/ds Mick Shoo (house) at Celebrities...Bilztrick (tribal, industrial, goth) at the Twilight Zone...Low Down (funk, jazz, hip-hop) at the St. Regis Basement Lounge...Loungeing w/d TBone house, jazz and beyond) at the Red Lounge...Groove w/ds Marc and Todd Keller, 154 W Hastings at 10m...

SAT: Noah's Ark w/di Noah at the World (1-5)...Yo Mom w/ds KiloCee and J Swing (hip hop) at the Twilight Zone...Bad Boys Night Out w/d Jills (house) at the Odyssey...Sugar Storm & Dickey Doo (house) at Celebrities...Loungeing w/ds Soul Kid (jazz, groove) at the Red Lounge...

SUN: Uranus Invades Mars w/ds Dickey Doo and Quest at Mors...Alternative Jazz at Cafe Deux Soleils (every other Sun)...Jules (house & disco) at the Odyssey...Ska Night w/d Pig at the Twilight Zone...Movie Night at the Railway Club...Pressing Piglet at the Press Club (7:30)

IRREGULAR EVENTS

FRI 22 Tiddlow's Luncheon, Underwater Sunshine and Dirtmats at the Town Pump...Wretched Elfish with Pinwheel at the Niagara...Purvey's Feast with Deep Dug and Johnny Millennium at the Hungry Eye...Runt with Bummy, Reverend Dancers and others at the Station Street Arts Centre...Drunkon Music w/Dan The Funkie Kenzpacian at the Starfish Room...The Chell w/it Hawk, DW5 and special guest Swinge at the New York Theatre...Planet Groove at the Commodore...The World's Best Commercials 1995 at the Ridge...The Tales of Hoffmann and the Elusive Pimpernel at the Pacific Cinematheque...

SAT 23 The Real McKenzies with gob at the Town Pump...Enforcer, Yeoh Whatever and Psychopant at the Starfish Room...Smak with the Snitches at the Mighty Niagara...Patters Field Tricallion with the Gas Thrill at the Hungry Eye...The World's Best Commercials 1995 at the Ridge...The Tales of Hoffmann and the Elusive Pimpernel at the Pacific Cinematheque...

SUN 24 Christmas Eve - just about everything's closed...

MON 25 Christmas Day - everything's closed - go home!

TUE 26 Ron Holyday Trio at the Railway Club...The World's Best Commercials 1995 at the Ridge...

WED 27 CondoBox with guests at the Commodore...Eccentric Crush with guests at the Town Pump...Spirit Merchants at the Railway Club...Oliver Gannon and Chris Sigerson at Alma Street Cafe...The World's Best Commercials 1995 at the Ridge...

THU 28 Chickenhawk, Boxcutter and Erotic Jazz at the Starfish Room...The Rotated Roosters with the Soda Jaks at the Town Pump...Spirit Merchants at the Railway Club...She Stole My Beer at Richard's on Richards...Sol at Graceland: special guest dj Mark Farina...Latin Jazz Night at Alma Street Cafe...The World's Best Commercials 1995 at the Ridge...

FRI 29 Art Bergmann with guests at the Starfish Room...Rose Chronicle: with guests at the Town Pump...Amanda Hughes at the Railway Club...The

Beauticians of the Malcolm Lowry Room...Noah's Great Rainbow with guests at the Gastown Music Hall...Jennifer Scott Trio at Alma Street Cafe...Persuasion and A Month by the Lake at the Ridge...

SAT 30 The Electrochairs, Kanawa, the March It's Petrols and the Tone Burs at the Anzo Club...The Pielaters and Something Ska at the Starfish Room...Noah's Great Rainbow with guests at the Gastown Music Hall...Kate Hammet-Vaughan Trio at Alma Street Cafe...Persuasion and A Month by the Lake at the Ridge...

SUN 31 The Deadcoats, the Smugglers, the Saddlers and the Timber Kings of the Hungry Eye...The Paperboys and Cooz Boxes at the Starfish Room...Age of Electric, Sex With Nixon and the Posties at the Town Pump...New Year's Eve Party with Bughouse Five at the Railway Club...Ray Condo & the Riccochets with the Coloratics at the W.I.S.E. Hall...New Year's Revolution with the Sweaters, the Molesters and guests of the Anzo Club...Psychomania, Taste, Johnny Millennium and Deus ex Machina at the Penhouse...Brick House at the Gastown Music Hall...Sengritse with SoGo and Cooz Love Amoral at St Andrew's Wesley Church...New Year's Eve Gala with Hugh A. Fraser at Alma Street Cafe...Long John Baldry at the Hard Rock Cafe...New Year's Eve Gala at Richard's on Richards...Life Force with Dubtrite and guest djs: (info 604 878 7195)...Peace Frog Ravellini w/ds TBone, JayL, Julius Papp and others: (info 604 878-7201)...

JANUARY

MON 1 Latcho Drom at the Ridge...

TUES 2 Latcho Drom at the Ridge...

WED 3 Chidigrid with guests at the Starfish Room...Ray Condo and the Riccochets at the Railway Club...Oliver Gannon and Torben Ocho at Alma Street Cafe...The Promise and the Olive Trees at the Ridge...

THURS 4 Belly Button Winch w/ds at the Starfish Room...Sol at Graceland: special guest dj Garth...B.B.King at the Queen Elizabeth Theatre...Grammes Brothers with Brick House at the Pit Pub...The Promise and Through the Olive Trees at the Ridge...

FRI 5 Big Tall Garden with guests at the Starfish Room...Ralph Alston w/ Ad Nauseum at the Railway Club...Jazzberry Room with guests at the Gastown Music Hall...Latin Jazz Night at the Starfish Cafe...Jus in the Face and Smoke at the Ridge...Jent of Miracles and Rio, 40 Degrees at the Pacific Cinematheque...

SAT 6 Big Gulch, Wicked Swimming Dog and Muscle Bitches at the Starfish Room...Blood-De-Oodle-Oo at the Railway Club...Jazzberry Room with guests at the Gastown Music Hall...Blue in the Face and Smoke at the Ridge...Jent of Miracles and Rio, 40 Degrees at the Pacific Cinematheque...

SUN 7 Blue in the Face and Smoke at the Ridge...Barren Lives and Hunger for Love at the Pacific Cinematheque...

MON 8 Bluebird Night with Colin Linden at the Railway Club...Rude and Double Happiness at the Ridge...Barren Lives and Hunger for Love at the Pacific Cinematheque...

TUES 9 Rude and Double Happiness at the Ridge...Helen Rose Band at the Railway Club...The Postman and Cinema Paradiso at the Ridge...Investigation of a Citizen Above Suspicion at the Pacific Cinematheque...

THU 11 10 ft. Heavy with guests at the Railway Club...People Playing Music with A Few Roosters at the Pit Pub...The Postman and Cinema Paradiso at the Ridge...How Tasty Was My Little Frenchman and Rio, Northern Zone at the Pacific Cinematheque...

FRI 12 The Pursuit of Happiness at the Town Pump...No Mona with guests at the Railway Club...The Tit and the Moon at the Ridge...How Tasty Was My Little Frenchman and Rio, Northern Zone at the Pacific Cinematheque...

SAT 13 1,000 Stamps with Pinwheel and Vico at the Hungry Eye...No Mona with guests at the Railway Club...The Tit and the Moon at the Ridge...How Tasty Was My Little Frenchman and Rio, Northern Zone at the Pacific Cinematheque...

SUN 14 Oxy and Del EPX of Richard's on Richards...The Tit and the Moon at the Ridge...The Alienist and The Amulet of Om at the Pacific Cinematheque...

MON 15 Woodshed at the Railway Club...The Tit and the Moon at the Ridge...The Alienist and The Amulet of Om at the Pacific Cinematheque...

TUES 16 Gloria Steinem speaks at the Orpheum...Katie McCall and friends at the Railway Club...The Tit and the Moon at the Ridge...

WED 17 Madrats at the Railway Club...The Filinations at the Culch...The Tit and the Moon at the Ridge...Death-in-Venice at the Pacific Cinematheque...

THURS 18 Soul Crib at the Railway Club...Jazzberry Room with Silly Rabbit at the Pit Pub...The Tit and the Moon at the Ridge...Experimenting Women at the Pacific Cinematheque...

FRI 19 Environmental Youth Alliance benefit w/ Dynojax, ten day love, the Sweaters, the Coward Prentiss, Buave (ALL AGES)...J.L. Lang at the Queen Elizabeth Theatre...Soul Crib at the Railway Club...The Filinations at the Culch...Mighty Aphrodite and Bullets Over Broadway at the Ridge...Intervista at the Pacific Cinematheque...

SAT 20 CITR 101.9 FM PRESENTS HAYDEN AT THE TOM LEE MUSIC HALL...J.L. Lang at the Queen Elizabeth Theatre...Coco Love Alcorn at the Railway Club...The Filinations at the Culch...Mighty Aphrodite and Bullets Over Broadway at the Ridge...Rocco and His Brothers at the Pacific Cinematheque...

SUN 21 Mighty Aphrodite and Bullets Over Broadway at the Ridge...Intervista and Amcord at the Pacific Cinematheque...

MON 22 Woodshed at the Railway Club...Feast of July and Unstrung Heroes at the Ridge...Intervista and Amcord at the Pacific Cinematheque...

TUES 23 Paperboys at the Railway Club...Dishwolla with Josh Clayton

Felt at the Town Pump...MarciaMarciaMarcia Clark speaks at the Orpheum...Feast of July and Unstrung Heroes at the Ridge...

WED 24 Paperboys at the Railway Club...Five Fingers of Funk at the Ridge...Richie and the Ridge just Gray Band at the Vogue...To Die For and My Own Private Idaho at the Ridge...

THURS 25 The Coloratics at the Railway Club...Pure with the Pappaloms at the Pit Pub...To Die For and My Own Private Idaho at the Ridge...

FRI 26 CITR 101.9FM PRESENTS PAVEMENT, SILKWORK & JOHNNY MILLENNIUM AT THE COMMODORE BALLROOM...The Coloratics at the Railway Club...Celestial Moganto with guests at the Niagara...The

SAT 27 The Smugglers at the Railway Club...

SUN 29 Greifs with Guitars at the Railway Club...

WED 31 Superstize at the Railway Club...

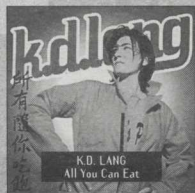
EVERYTHING YOU NEED TO KNOW ABOUT EVERYWHERE YOU WANT TO GO

The Abyss 315 E. Broadway (side entrance)	488 6219
Alma Street Cafe 2505 Alma (off Broadway)	222 2244
Anzo Club 3 W. 8th (Mount Pleasant)	876 7128
Arts Theatre	684 2877
Bossix 217 W Hastings (at Cambie)	689 7734
Boothouse Lounge 1355 Johnston (Granville Island)	687 1354
Black Sheep Book 2225 W. 4th (at Macdonald)	733 2087
Cafe Deux Soleils 2096 Commercial (the Drive)	254 1915
Cafe Vieux Montreal 217 E. Broadway (Mount Pleasant)	873 1331
Caprice Theatre 965 655 (Granville Mall)	683 6099
Celebrities 1022 Davis (at Burrard)	689 3180
The Clubhouse 400 Industrial	681 7972
Commodore Ballroom 8700 Granville (Granville Mall)	689 2029
Commodore Lanat 838 Granville (Granville Mall)	681 1531
Condo Box 217 W Hastings (down town)	686 5531
Crosswain Theatre 316 W Hastings (down town)	689 7573
Denman Place Cinema 1030 Denman (West End)	683 2201
DVR 515 Davis (down town)	692 4388
Electric Electric Gallery 616 Commercial (the Drive)	683 6162
Fireball Arts Centre 80 E. Cordova (off Main)	698 0926
Food Nod Bombay Vegetarian	872 6719
Frederick Wood Theatre (USC)	825 2078
Gastown Theatre 30 Powell (Gastown)	684 MAXX
Gliss Slipper 2714 Prince Edward (Mount Pleasant)	877 0066
Graceland 1244 David (down town)	688 2045
Great's Place 4584 Yale Rd. (Chilliwack)	795 3334
The Grand Gallery 414 Main St. Mt. Pleasant	322 6057
Gravetyne Comedy Club 1201 W. 1st (near RNC)	255 2606
Hamz B.C. 324 W Hastings (down town)	681 4620
Harwood Theatre 3123 W. Broadway (Kilgus)	738 3211
Hillside 1201 W. 1st (near RNC)	681 4620
Hunger Eye 21 W Cordova (Gastown)	688 5351
Incho Arts Centre 1600 Discovery (Pr. Grey)	224 8007
Intervista 1201 W. 1st (near RNC)	251 6626
The Luv Club 455 Abbott (Gastown)	685 7777
Lowdown 1275 Seymour (Gastown)	685 3288
Malcolm Love Room 1244 David (down town)	688 2045
Mar 1320 Richards (down town)	320 MARS
Maximum Blue Pub 1176 Granville (down town)	688 8701
McDonald's 1201 W. 1st (near RNC)	681 4620
Niagara Hotel Pub 435 W. Pender (down town)	688 7574
Oxydise Imports 354 Seymour (down town)	669 6644
Ocean Pointe 928 Main (down town)	682 3281
Orpheum Theatre 514 Seymour (down town)	685 3050
Orpheum Theatre 1131 Howe (down town)	731 3456
Paradise 27 Church (New West)	525 0321
Park Theatre 810 Granville (Granville Mall)	681 1732
Park Theatre 876 Cartier (South Vancouver)	876 2747
Piccadilly Pub 680 W. Pender (at Seymour)	682 3221
Pit Pub, basement, Student Union Building (USC)	821 6273
Pit Gallery 317 W Hastings (down town)	681 6740
Pizza Theatre 881 Granville (Granville Mall)	685 7050
Plaza Lounge 1221 Granville (Granville Mall)	743 1593
The Rage 750 Pacific Blvd. South (Plaza of Nations)	685 5585
Railway Club 379 Dunsmuir (at Seymour)	681 1625
Reverend Dancers 1032 Main (down town)	681 3524
Ridge Cinema 3131 Arbutus (at 10th Ave)	738 6311
Rampart Room 630 Commercial (the Drive)	254 3545
Rat's Nest 602 655 (Granville Mall)	681 3524
Scratch Records 3174 Cambie (Gastown)	687 5351
Southside Comedy Shop 4198 Main (at 26th)	876 7463
Starfish Room 217 W Hastings (down town)	682 4171
Starlight Cinema 933 Denman (West End)	689 0096
Station Street Arts Centre 930 Station (off Main)	688 3312
St. Regis 1000 Richards (down town)	681 8915
Theatre 234 E. Hastings (Chilliwack)	681 8915
Town Pump 66 Water Street (Gastown)	683 6125
Trick Theatre 3102 Main (Mt. Pleasant)	682 7516
Tree House Lounge 402 Dunsmuir St. (down town)	871 3900
Twilight Zone 7 Alexander (Gastown)	862 8550
USC 1201 W. 1st (near RNC)	685 3697
USC Grand Centre Suite	822 0999
The Underground 1082 Granville (down town)	254 9578
Uncovered East Cultural Centre 195 Venables (at Victoria)	974-1655
Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
Videotex 24 24th (at Burrard)	872 2999
Videotex 10110 965 Main (Mt. Pleasant)	872 8337
Vogue Theatre 918 Granville (Granville Mall)	257 6205
Wichitown Theatre 6125 Main (Mt. Pleasant)	682 6217
W.I.S.E. Hall 1882 Adelaide (the Drive)	254 5588
Women In Print 3566 W. 4th (Kilgus)	732 4128
World's Best Commercials 1995 at the Ridge	681 9255
Zulu Records 1889 W. 4th (Kilgus)	738 3322

SUBMISSIONS FOR DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822-9364. ATTENTION "DATEBOOK": DEADLINE FOR THE FEBRUARY ISSUE IS JANUARY 19

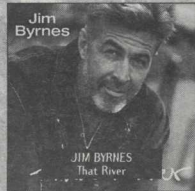
HMV HOT TICKETS

IN CONCERT



K.D. LANG
Jan. 19-20

Queen Elizabeth Theatre



JIM BYRNES
Jan. 24 / Vogue Theatre

CANDLEBOX
Dec. 27 / Commodore

Seattle's CANDLEBOX follow up their brilliant debut with LUCY, an album of tremendous power and depth that will thrill YOU - the listener!! Sporting an impressive collection of songs, including the lead-off single "Simple Lessons" and the latest - "Understanding", LUCY is destined for major success!

Live performances by CANDLEBOX have generated glowing reviews from audiences across North America. Don't miss CANDLEBOX at the Commodore on Wednesday, December 27th!!!



Watch for new releases from...
Ministry... Tori Amos... Levellers... Eric's Trip...
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Coming in 1996!

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TEN RECORDS THAT ROCKED OUR WORLD, 1995

SEASON'S GREETINGS FROM ZULU! THANKS FOR ALL YOUR SUPPORT THROUGHOUT THE YEAR. HOPEFULLY WE'VE HELPED YOU WITH YOUR FAVES OF '95, HERE'S SOME RECORDS THAT WE THOUGHT WERE PRETTY DARN GOOD OURSELVES...! ALL THE BEST TO YOU IN 1996 AND KEEP THAT TURNTABLE A'SPINNIN'....

- Christmas Top 10**
- 1) Blur - The Great Escape
 - 2) Ruff - Different Class
 - 3) My Life Story - Greeting
 - 4) From Mornington Crescent
 - 5) Supergiant - (I Would Give)
 - 6) Oasis - (Liar's in the Story)
 - 7) Morning Glory
 - 8) Timbericks - Self-Titled
 - 9) With Love E.P.
 - 10) Gnome - Olympia
 - 11) Dabobator - Dabobob
 - 12) The Cardinals - Life
 - 13) The Chemical Brothers
 - 14) East Planet Dust

- Nic's Top 10**
1. Timbericks - 1st
 2. Red House Painters - Green Book
 3. Labrador - A Stable Reference
 4. Pere Ubu - Raygun Software
 5. Tortoise - Clusters Etc.
 6. The Apartment - A Life Full of Fervently
 7. Pavement - Worst Case
 8. 18th Dye - Trill & a Bit
 9. Bill Moll - Interfable
 10. Hugh Hopper and Kramer - A Remark High Made.

Paul MacKenzie's Top 10 (in no order)

- Son Volt - Trace
Rainet From The City - Son Volt
Earl Road Joke - One Dance Mind
Trace - Viva La Vamp Blues
Cavities - Cuckoo
Flaming Lips - Clouds Taste Metallic
Blacktop - I got a band feeling about this
Wides - A.M.
Yo La Tengo - Electro-Roa
Frankwater - Old Print

Grant M. Top 15 (in no order)

- Edwin Collins - Eugene Course
- Amphibious Ambulance
- Helium - The Secret of Life
- Scott Walker - 1st
- Timbericks - 1st
- Lida Hock - 1st
- Son Volt - Trace
- PJ Harvey - To Bring You Real Joy
- Rachel from The City - Son Volt
- Luna - Antelope

the artist's top 10!
from check a personal best
silence & music collas sessions -
familiar & gentle creative
hellum & the art of look
and diffuse a not a pretty girl
various artists a ear of the dragon
of soul & truth walks in sleep shadows
a woman's gets new it
brothers & the pink album

1995 TOP TEN FOR PAUL F.

1. ROCKET 2500 - "HOT CHARITY"
2. SUPERGIANT - "SACRILEGIOUS SONS OF..."
3. ROCKET 2500 - "SWEET, DRAGON, SWEET"
4. HADRIAN - "RINGS YOUR LAME HAND"
5. RAILFAN JUNK - "ONE THING I HATE"
6. GUNS N' WINKLES - "FIVE DANCING AND LISTENING"
7. SWEETENED - "ELECTRIC SIGHT RECREATION"
8. MELLONS - "STONER WITHIN"
9. ADD PAYS - "ELECTRIC FOUR MUSIC"
10. MILK - "NEVER DATED"

Grant M's Top Ten List

- Pere Ubu - Raygun Software
Son Volt - Trace
Labrador - A Stable Reference
Lee Ranaldo - East River
Mercury Rev - See You On the Other Side
Blue Banquet - Commissioned Music
PJ Harvey - To Bring You Real Love
Vampire Christ - Throbbing Rock
Rakett - Handwriting EP
Seinfeld - Success

Karen's Top 10 (in no order)

- 1) Rainet - I Just Want to Make You Three Times
- 2) David from the City - Best Charity
- 3) Ruff - Different Class
- 4) Supergiant - (I Would Give)
- 5) Supergiant - (I Would Give)
- 6) Tortoise - Clusters Etc.
- 7) Tortoise - Clusters Etc.
- 8) Tortoise - Clusters Etc.
- 9) Tortoise - Clusters Etc.
- 10) Tortoise - Clusters Etc.

BRANDS TOP 10 (in no order)

- BUSA BARGELD - COMMISSIONED MUSIC
- DENTOFER - 1ST DELMA
- ENTREPRENEUR - MOUNTAIN - MOUNTAIN
- THE FOR CANTON - NIGHT SONGS
- HELIUM - THE PART OF LUCK
- LABORDER - A STABLE REFERENCE
- PALACE - BEST OF THE BEST (SHE SINGS?)
- DABOBATOR - DABOBATOR
- TORTOISE - CAMERA HUFF DANCE SONGS
- 12

THEA'S TOP 10

1. TERRY - MOUNTAIN
2. STEREO - REPAIR RECORDS
3. THE ORB - ORBITAL
4. YO LA TENGO - ELECTRO-ROA
5. FLAMING LIPS - CLOUDS TASTE METALLIC
6. RED RED MEAT - BURNING GUNS
7. DOCTORS TWINS - COMING ON
8. ROCKET FROM THE DEPT. - SON VOLT
9. JAVIERRE - DEAR YOU
10. MEXICO MAN - TICAL

RAVIN'S TOP TEN

RACED TOP TEN
KNOWLEDGE "WORLDWIDE OF THE WORLD"
SUBCUTANEOUS "WHEELS UNDER THE DRUGS COME ALIVE"
ROCKET FROM THE DEPT. "SCREAM, DRAGON, SWEET"
BLACK BOUNTY "WINTER, SUMMER, WINTER"
SON VOLT "TRACE"
ENCLOSURE "SUBCUTANEOUS"
VAMPIRE CHRIST "THROBING ROCK"
MELODY "MELLODY"
MELODY "MELLODY"

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